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THE AÏNOS.

BY

DAVID MACRITCHIE

MEMBER OF THE ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND.

EDINBURGH.

With 19 Plates and 12 Textillustrations.



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K. Geographisches Seminar
ausgeschieden
U. Leipzig.

PRINTED BY P. W. M. TRAP. LEIDEN. (HOLLAND.)

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PREFACE.

Ever since PHILIPP FRANZ VON SIEBOLD, during the second quarter of the present century, made his memorable investigations into the manners, customs and history of the Ainos of North-Eastern Asia, and published the result of his researches in the *Nippon-Archiv* and in his annotated edition of the journal of the seventeenth-century voyager VRIES, many books have been written with regard to that interesting and peculiar race. In most, if not all of these cases, the writers have been men who have visited the Aino country and who have thus been able to describe its people from personal observation. And this gives to their statements a value which the author of the present monograph, who is not qualified to speak on this subject at first-hand, fully recognizes. But it will be seen by every reader of the following pages that the accounts of those various observers often differ from one another in a remarkable degree. Consequently, it becomes evident that an untravelled reader who is enabled to compare a great number of those descriptions, however varying, is probably in a better position for arriving at a distinct conclusion regarding the place held by the Ainos, in history and in ethnology, than if he had visited and observed on his own account. It will further be seen that the present work, limited and imperfect though it be, cannot but prove of real value to any unbiassed student of the question. Because we must undoubtedly look to the people who have been longest in contact with the Ainos, to that ancient and long-civilized race which has ruled in Japan for many centuries, for almost all the information obtainable with respect to the Ainos of the past. And the collection of Japanese pictures here reproduced, together with the various extracts from the works of Japanese authors, will be found to constitute a mass of interesting and important facts, forming a sound basis for future study. I am not aware of any other collection which is drawn from so many various Japanese sources, and there is certainly none which is in so accessible a form. Most of VON SIEBOLD's beautiful pictures are still preserved in the Leiden Museum, and others have found their way to Munich and to London. But the following reproductions are not only obtained from VON SIEBOLD's originals, but also from many other pictures which he had never seen, — nearly all being the work of Japanese artists. Of Japanese art itself, it seems hardly necessary to remark that, in looking at Japanese pictures, a European must necessarily make allowance for a difference of national ideas with respect to art, and must further remember (although this consideration only applies to some of the following pictures) that the tendency to caricature is a Japanese characteristic.

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In the compilation of this work, I have to express my great indebtedness to Mr. J. D. E. SCHMELTZ and Professor GUSTAVE SCHLEGEL of Leiden, without whose kind and valued assistance it would have been impossible to attain so satisfactory a result. At the same time, it is not to be understood that these gentlemen are in any way committed to an approval of such individual expressions of opinion as I have in more than one place advanced, which they may or may not endorse. To Dr. M. BUCHNER of Munich I owe my thanks for obtaining copies of the Aïno pictures in the *Royal Ethnographical Museum* of that city, which formed the basis of my collection, and the sight of which first gave me the idea of bringing together a number of scattered pictures. I have also to acknowledge with gratitude the translations from the works of SIVER, which were ungrudgingly made to me by Dr. K. S. KURAHARA (of Kumamoto, Japan), at the cost to him of a ten-mile walk through the Highlands of Perthshire, in addition to the worry and difficulty which such translations entail. From his eminent fellow-countryman, Dr. S. TSUBOI, I have also received some direct assistance. And I have further to thank the following gentlemen for aid rendered to me in various matters connected with this work: — The Principal Librarian of the *British Museum*, and Mr. A. W. FRANKS, C. B., and Mr. C. H. READ; Professor W. GRUBE of Berlin; Dr. W. N. DU RIEU, Director of the University Library and Dr. L. SERRURIER, Director of the *National Ethnographical Museum* at Leiden; Mr. C. M. PLEYTE, Conservator of the *Ethnographical Museum of Natura Artis Magistra* at Amsterdam; Mr. A. WERUMEUS BUNING, Director of the *Ethnographical Museum* and Mr. A. A. VAN BEMMELN, Director of the *Zoological Garden*, both at Rotterdam, Prof. A. ADAMY, Director of the *Hessisches Museum* at Darmstadt; Mr. H. A. WEBSTER, Librarian, Edinburgh University; and Mr. WALTER CLARK and Mr. C. N. B. MUSTON of the Edinburgh Museum of Science and Art. Lastly, I have to record my high appreciation of the artistic skill displayed in the reproduction of these Japanese pictures, in connection with which much praise is due to Mr. P. W. M. TRAP.

It only remains for me to add that the limited extent of my researches is fully realized by myself. And I have further to repeat what is stated in the text (p. 59), that those passages in which I give expression to my own opinions with regard to the physical characteristics of what I understand to be the purest Aïnos, and the inferences drawn by me therefrom, are admittedly made from one point of view. That existing Aïnos, or many of them, possess qualities which give them a fairly high position among the races of mankind, is what I do not call in question. But the fact which gives those people the greatest interest in my eyes is that they seem to show unmistakable traces of a near descent, by at least one line of their ancestry, from the most crude form of humanity.

Edinburgh, January 1893.

DAVID MAC RITCHIE.

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„ *Jezo sju wi* [or "Collectanea regarding the Aïnos 1)"], notitiarum Insulae Jezo supplementum, 1 vol. MS. 1786. (N^o. 176 in above Catalogue; but obtained from the collection of van Overmeer Fischer).

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„ "Aïno Folk-Tales," by Professor Basil Hall Chamberlain, with Introduction by Professor E. B. Tylor. Privately printed for the Folk-Lore Society. (London), 1888.

Vining.

„ "An Inglorious Columbus". By Edward P. Vining. New-York, 1885.

Wood (Martin).

„ "The Hairy Men of Yesso". By W. Martin Wood, Esq. Read December 27, 1864, before the Ethnological Society of London, and printed in their Transactions, Vol. IV., London, 1866, pp. 34—38.

1) I am informed by Professor Gustave Schlegel that *Sju wi* (which may be phonetically written *Hea-c*) signifies „the crab-people," a Japanese synonym for the Aïnos. (It occurs as "Hia" on p. 2 *post.*, note 5.)

II. LIST OF WORKS RELATING TO THE AĪNOS, IN ADDITION TO THOSE MENTIONED IN PRECEDING SECTION.¹⁾

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- Wagner** (Dr. G.). See *Mittheilungen d. Dtsch. Gesellsch. f. N. u. V. Ostasien*.
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- Zeitschrift für Ethnologie.** Verhandl. 1878 pp. 430—431. Das Pfeilgift der Ainos by H. von Siebold.
 „ 1879 Verhandl. p. 233 (Ancient history).
 „ 1881, Supplement. (H. von Siebold).

Zeitschrift für Ethnologie. 1882 pp. 180—192. Die Aïnos auf der Insel Yezo by W. Joest.

„ 1883 p. 177. Die Aïnos der Insel Yezo by Brauns.

Zeitschrift der Gesellschaft für Erdkunde (Berlin). 1883, N^o. 1 Professor Brauns.

Zeitschrift des Vereins deutscher Zeichenlehrer. Vol. XIV, (1887), pp. 201—211. "Die Aïnos." By Fr. Weidmann.

Zeitschrift für Volkskunde. Vol. I. (1889), pp. 217—224 and 249—289. "Die Religion, Sagen und Märchen der Aïno". By Brauns.

THE AĪNOS.

"Scarcely any primitive folk are now in existence; soon there will be none", says M. ÉLIE RECLUS, in a volume devoted to the consideration of such people. The general correctness of this statement cannot be questioned, — although, in one sense, it is not accurate. For the most "primitive folk" now in existence are highly civilized when compared with their predecessors; and therefore truly "primitive folk" no longer exist. But of the relative accuracy of M. RECLUS's dictum there can be no doubt. And of existing races, none bear more distinctly the traces of an ancient and humble origin than the Ainos of Saghalien and the northern islands of Japan.

"The first impression which the Ainos made upon me", writes an eminent student of the race¹), "brought vividly before me the picture of man during the period known as the Stone Age, as one is accustomed to conceive him. When one sees them, clad in skin or bark, in front of their miserable huts, making vessels of clay without any artificial aid, or, in some fertile hollow at the edge of a wood, engaged in holing out weeds by means of a piece of deer's-horn, instead of a metal implement, or cutting down their corn with a sharp mussel-shell in place of a knife, one sees in reality the picture only dimly visible to our fancy of Man's first struggle for existence in olden times.

The strong-boned, thickset frame, on an average greater than that of the Japanese, especially as regards the females; the long disordered hair, the strong beard, the garments of deer-skin (with or without the hair) or of the bark of trees, the naked feet, the ears adorned with great ear-rings, the abundant tattooing on the mouth, hands, and arms of the women and girls, — all these make the picture perfectly complete".

A similar opinion had been expressed a century earlier by the celebrated Japanese reformer, FAYASĪ SIVEI²), of Sendai, who, writing about the year 1785, says: — "Even at the present day the Ainos are like the people of prehistoric times. They have neither coinage, merchandise, letters, nor chronology. Their only arts are eating, drinking, and the indulgence of the sexual affections. They are indeed ignorant and barbarous, because they produce no wise men who should teach and instruct them. It would seem that the

¹) HEINRICH VON SIEBOLD, *Studien*, S. (For explanation of abbreviated references see prefixed list).

²) Except for the substitution of "y" for "j", I here follow the approved Dutch spelling of this name. For my own part, I should write it "Hayāshi Shaihi", according to English phonetics. One Japanese gentleman has written it for me "Kohei".

people of all lands, whether of Japan, of Corea, of China, or of the Netherlands, must have at one time been like the Aïnos; but these nations have achieved civilization through the guidance and instruction of wise men during the course of many thousands of years, and by a gradual process of development. But no one has ever heard that the Aïnos have at any time produced a great man. This, no doubt, is owing to their extremely exclusive nature. And since there is, therefore, no prospect of their ever producing a great man, it is essential that the neighbouring people [the Japanese] should introduce civilization, and should educate them in the moral life, and train them in the arts of agriculture and manufactures. This is the aim of all religions, such as Shin-tu-ism, Buddhism, or Confucianism" ¹⁾.

These are the words of a remarkably able and advanced Japanese, who, moreover, held a much higher opinion of the Aïnos than did the majority of his countrymen, by whom they were ranked as on a level with the brutes. Yet even this advocate of the Aïnos regarded them as a people who had never risen above the most primitive grade of civilization. This evidence is important, in view of the fact that a writer of the present day expresses, on the contrary, his opinion that they were once much more civilized than they now are ²⁾. And the Aïnos themselves speak of their former greatness ³⁾. It is beyond a doubt that they once occupied a much wider area than their present territory, and that they were formerly numerous and powerful. Yet this does not necessarily indicate that they were less barbarous.

The following statements relating to their history and habitat are taken from HEINRICH VON SIEBOLD's *Studien*. "The inhabitants of the island of Yesso or Hokkaido, of the southern parts of the island of Saghalien or Krafu, and of the Kurile Islands as far as 48° north latitude, call themselves "Aïno"; which signifies „human being" or "man". They have also a linguistic connection with the people of Kamchatka on the north, and of the Amoor district on the west; which possibly indicates some degree of kinship ⁴⁾. And the fact that traces of their speech survive in the topography of Nippon or Japan Proper would of itself denote that their southern boundary once extended to the south of the island of Yesso, even if we did not know from history that this was actually the case. (*Studien*, pp. 6 and 12).

The earliest mention of this people is stated to occur in the Chinese chronicles of the HAN-dynasty (189 B. C. — 30 A. D.), ⁵⁾ where they are referred to as a very hairy race living on the other side of the East Sea, that is to say, in Japan ⁶⁾. They are believed to be the people visited by a Japanese traveller in the year 97 A. D., of whom the men were "warlike and strong", and both sexes were accustomed to tattoo their bodies and to

¹⁾ SIVEI, I. ²⁾ Science.

³⁾ MARTIN WOOD says that "they cherish the remembrance that their forefathers were once the equals, if not the masters of the Japanese".

⁴⁾ This might also be held to be indicated by customs such as the use of a certain breed of dogs for drawing sledges, and the practice of dwelling in earth-pits during winter, both of which customs are common to the people of Kamchatka and to Aïnos.

⁵⁾ In this connection, Professor SCHLEGEL has favoured me with the following note: "The earliest mention of the "Hia", or Aïnos is in the annals of the T'ANG-dynasty, when some of these people came with a Japanese embassy to China, in the year 650. The *Shan-hai King* or "Classic of mountains and seas" mentions the *Mao jin* or Hairy Men, and the commentary says that four of these people were found in the year 310 of our era shipwrecked on the coast of China. Earlier mention is not found, and I don't know how VON SIEBOLD came to say that they were known during the HAN-dynasty. They are neither mentioned in the Annals of the former HAN-dynasty B. C. 236 to A. D. 24, nor in those of the later HAN-dynasty, A. D. 25—220". ⁶⁾ *Studien*, 6.

wear the hair tied up in a topknot¹⁾. They are distinctly recognizable as the "savages" who, inhabiting the northern portion of Nippon during the fourth century, repeatedly invaded the territories of their Japanese neighbours on the south²⁾. Japanese history shows that the Ainos retained their hold of the north portion of the main island (down to 36° north latitude) as recently as the seventh century, that region being described in old Japanese maps as "the country of the savages" (*"Yebisu no kuni"*)³⁾. Indeed, Mr. HENRICH VON SIEBOLD is inclined to believe that, at a more recent period still, they were found in even more southern parts, — as far south as Tokio⁴⁾. In fact, although no longer existing in Nippon as a distinct people, it cannot be said that they have been annihilated in that island; for not only are there yet, as already stated, reminiscences of their language still discernible, but, further, the physical characteristics of the peasant class of Japan differ from those of the aristocratic race in several points which suggest that the former inherit a share of Aino blood⁵⁾.

In the beginning of the eighth century, however, the Japanese succeeded in crossing the straits and planting themselves on the south-western coasts of Yesso. For the statement that in the year 729 the Japanese settlements in that district were completely destroyed by an insurrection of the Ainos shows that the latter people (in spite of this temporary triumph) were yielding ground to the race that ultimately subdued them⁶⁾. But it was not until the year 1000 that they were fairly driven out of Nippon⁷⁾. And Yesso itself appears to have been quite an independent country throughout the twelfth century, if there be truth in the accounts which state that YOSHITSUNÉ, the exiled brother of the Shogun-emperor, found there a refuge; and indeed became the friend and lawgiver of the Ainos, who now revere his memory as that of a god⁸⁾. The absolute subjugation of the Ainos by the now dominant race seems only to have been attained after a conflict of many centuries, as it is stated that the former still struggled for independence down to the year 1680⁹⁾. Indeed, when SIEVER was writing in 1785, he did not regard Yesso as a part of "Japan". And even yet, the Ainos of northern Japan and of Saghalien, although quite under the sway of the Japanese and the Russian Governments, still retain much of their individuality.

With regard to the earliest home of these people, it seems evident that whether or not H. VON SIEBOLD is right in his theory that they migrated from the north-eastern mainland of Asia to the adjacent archipelagoes on the east and south-east¹⁰⁾, they have at any rate occupied the whole of the region thus indicated, at one time or another.

Although the object of the present paper is not to rehearse at length the accounts of writers eminently well qualified by personal experience to pronounce an opinion upon this subject, but rather to present for future study a series of Japanese pictures, here reproduced for the first time in one collection, it is yet necessary to make several preliminary quotations with reference to the outward appearance of this race.

¹⁾ Studien, 7. This description, however, seems rather indicative of an Eskimo-like race than of the Ainos, who do not wear the top-knot, and among whom tattooing is confined to the female sex. (Vide Studien, p. 15).

²⁾ Studien, 35. ³⁾ Studien, 6, 7, and 12. ⁴⁾ Studien, 7. ⁵⁾ Studien, 12. ⁶⁾ Studien, 35.

⁷⁾ Ethnologie, 1879, 233.

⁸⁾ Studien, 27—8. — Miss BIRD, 71, 94—5. "The Ainos themselves", says Miss BIRD, "assert that he taught their fathers the arts of civilization, with letters and numbers, and gave them righteous laws, and he is worshipped by many of them under a name which signifies Master of the Law." It is added that the Ainos subsequently lost this acquired civilization. If these accounts be correct, they might explain the belief held by some, that the Ainos were once more civilized than now.

⁹⁾ Studien, 7. — MARTIN WOOD places their "final subjugation" at "the close of the fourteenth century". ¹⁰⁾ Studien, 13.

Of the striking characteristic which has made them known by such names as "the Hairy Men of Yesso", "the all-hairy men", "the Hairy Kuriles", something may first be said. As to their extreme hairiness there can be no doubt. But some writers assert that this has been greatly exaggerated, both by Japanese and by Europeans, and that the reason why so much has been made of this feature is that the Japanese, being themselves a smooth-skinned race, have always been much struck with the shaggy appearance of the Aïnos. And that many Europeans are just as hairy as Aïnos, and are themselves practically "Aïnos" in the sight of the Japanese. „To this day they [the Japanese] call Europeans 'Ketoqui', meaning 'hairy strangers from afar' " ¹⁾. There is, no doubt, much truth in this assertion, as H. VON SIEBOLD himself recognizes ²⁾; and the hirsute appearance of many Europeans is not so much realised by us as it would be if we did not wear clothes. Moreover, there is a distinct and remarkable kinship visible between Aïnos and Europeans ³⁾. But, in spite of all this, it seems indubitable that the hairiness of the Aïnos, as a race, greatly exceeds the hairiness of Europeans, as an agglomeration of races. That smooth-skinned Chinese and Japanese writers should always have referred to the Aïnos as "the hairy people" is easily understood. But the fact that the earliest European traveller also remarks upon this characteristic is clear proof that he regarded them as distinctly surpassing Europeans in this respect. This traveller was a Portuguese missionary who visited the Aïnos in 1565, and who speaks of them as "very wild" and „strikingly hairy" ⁴⁾. Again, "an ambassador from the English Company at the court of Yedo in 1613, JOHN SARIS", was informed that they were "very rough and hairy all over their bodies, just like baboons and apes" ⁵⁾. It is true that he had not seen them himself, and that he received this information from a Japanese, but the latter was aware that he was speaking to a European, and must have been quite familiar with the appearance of Europeans, and it is quite evident that he regarded the hairiness of the Aïnos as greatly exceeding that of Europeans, and indeed as being equivalent to the shagginess of "baboons and apes". CARON, again, a Dutch trader of 1639—40, repeats a statement to the effect that some parts of Yezo were "inhabited by a people with hairy bodies, wearing long hair and beards" ⁶⁾. The description given to SARIS quite accords with the expression "hommes velus", or "furry men", quoted by H. VON SIEBOLD, who cites ⁷⁾ BROUGHTON's statement that "their bodies are nearly quite covered with long black hair, and in some cases this is also observable among the children". Other modern writers furnish similar evidence. "These aborigenes", says one of them ⁸⁾, are named "Aïnos", or "Mosinos", the "all-hairy people", this last being a Japanese term which marks their chief physical peculiarity... The uncouthness and wildness of their aspect is calculated at first to strike a stranger with dismay or repugnance. ESAU himself could not have been a more hairy man than are these Aïnos. The hair on their heads forms an enormous bush, and it is thick and matted. Their beards are very thick and long, and the greater part of their face is covered with hair.... Their hands and arms, and, indeed, the greater part of their bodies, are covered with an abnormal profusion of hair." Another writer remarks: "Their chief peculiarity is their great abundance of hair, not only on the head and face, but over the whole body. Their heads are thick and shaggy. The hair on the head is worn so long that it reaches their shoulders and mingles with their beards. This, according to tradition, was the custom of their

¹⁾ HOLLAND, 244. ²⁾ Studien, 9. ³⁾ See pp., post. ⁴⁾ Studien, 6. ⁵⁾ SIEBOLD-VRIES, 101.
⁶⁾ SIEBOLD-VRIES, 103. ⁷⁾ Studien, 9. ⁸⁾ MARTIN WOOD.

earliest ancestors.... Their hair is coarse and straight"¹⁾. "The Ainos as a race", observes Lieut. HOLLAND, "are decidedly more hairy than any people I have met; by 'more hairy' I mean that there is a greater abundance, that it grows more freely over the whole body, and that it is coarser and longer than is usual. It is possible that an European might here and there be found with nearly or quite as much hair on his body, but it would be an isolated case, and not to be met with every day, as it is in Yezo"²⁾. At another place, he says: "their bodies are also covered with coarse hair in sufficient quantity to give them a darker appearance than if it were wanting; it grows profusely on the breast, arms, and legs below the knee, and in some of the more hairy men I have even seen it grow down the backbone"³⁾. Miss BIRD's testimony is to the same effect⁴⁾. "There is frequently a heavy growth of stiff hair on the chest and limbs". "The bodies, and specially the limbs, of many are covered with short, bristly hair. I have seen two boys whose backs are covered with fur as fine and soft as that of a cat". Of one of the men (who, however, it must be explained, was regarded by this lady as an exceptionally hairy specimen) she remarks thus: — "At a deep river called the Nopkobets, we were ferried by an Aino completely covered with hair, which on his shoulders was wavy like that of a retriever, and rendered clothing quite needless either for covering or warmth. A wavy, black beard rippled nearly to his waist over his furry chest."

It is important to notice that the accounts last quoted are those of modern writers. Because there is every reason to believe that the Ainos of to-day are to some extent modifications of their forefathers of the sixteenth and seventeenth centuries; and that the extremely hirsute specimens, though exceptional nowadays, are really the purest representatives of the stock. And that, as one writer states, their hairiness "was much stronger in earlier times"⁵⁾. With the following extract from H. von SIEBOLD I shall conclude the references to this special peculiarity.

"The men are remarkably hirsute, with heavy beards often a foot and a quarter long, hair growing long on the fore-part of the head, and bushy eyebrows, which grow in a line so that they are joined into one. The breast, back, arms and legs of most of the men are also completely hairy, though I have seen many individuals not more hirsute than many Europeans. I have often seen boys of ten or twelve having the back and the nape of the neck covered with a light-hued, fur-like hair. The bushy heads of hair of the women are also remarkable, and specially so is the union of their eyebrows"⁶⁾.

The peculiarity last named is also referred to by Miss BIRD: "The eyebrows are full, and form a straight line nearly across the face"⁷⁾. And the Japanese pictures here reproduced insist very strongly upon this characteristic⁸⁾. Both in this respect, and with regard to the shagginess of their bodies, it is important to notice that the Japanese pictures are practically in agreement with the accounts of European travellers. Exaggeration there may be (although this is by no means certain, if the pictures are old and portray the Ainos when their hairiness "was much stronger" than now). But at least these two details are regarded

¹⁾ BICKMORE, 21. ²⁾ HOLLAND, 244. ³⁾ Ibid., 234.

⁴⁾ Miss BIRD, 9, 75, and 107. ⁵⁾ GENEST-JAKOBSEN, 29. ⁶⁾ Studien, 9. ⁷⁾ Miss BIRD, 75.

⁸⁾ The Ainos are not the only people so distinguished. "M. PAUL CRAMPEL, a French explorer, has given an interesting account of the Bagayas, a pigmy race inhabiting the great forests north of Ogowe, who appear to be related to the Wambutis of Stanley's expedition. They live among the M'fangs, to whom they are in a measure subject. The Bagayas hunt ivory for the M'fangs and receive manioc and bananas in exchange. The M'fangs are about 5 ft. 9 in. to 6 ft. high, whereas the Bagayas are 4 ft. 7 in. The latter are stout and muscular, of yellow-brown skin, with prominent superciliary ridge, continuous, bushy eyebrows, and projecting cheek bones. Their legs are crooked, and their predominant expression is one of fear". (London. GLOBE, March 20; 1891).

as striking and remarkable not only by Japanese artists, but also by European writers.

With regard to the complexion of the Aïnos, the evidence varies greatly. The description given to JOHN SARIS, in 1613 of the inhabitants of Yezo was: "The men there are white and well made, but very rough and hairy all over their bodies" ¹⁾. DE ANGELIS, writing in 1622, describes them as "more inclining in colour to white than brown" ²⁾. Another traveller of the seventeenth century, VRIES, indicates several of the natives of Saghalien whose complexion was white. VRIES, however, says of the Aïnos generally that the men have "yellow skin", and that "the women are not so brown as the men". Nevertheless, he distinctly says that "the children are quite white when brought into the world" ³⁾. Perhaps the modern writer ⁴⁾ who speaks of the Aïnos as "men of white complexion and furry skins" is only echoing the words of SARIS in 1613. And yet a very recent traveller remarks: "The Saghalien aborigenes are somewhat whiter in complexion than those of Yezo" ⁵⁾. Another modern writer ⁶⁾ also says of the Aïnos in general: "The natural colour of their skins is somewhat paler than that of the Japanese, but it is bronzed by their constant exposure". Professor BRAUNS, of Halle, reports them as not dark people.

Many of the quotations about to be made, however, indicate a really dark-skinned people. Speaking of the Aïnos as a whole, Miss BIRD states that "in complexion they resemble the peoples of Spain and Southern Italy" ⁷⁾. "The skin has the Italian olive tint, but in most cases is thin, and light enough to show the changes of colour in the cheek" ⁸⁾. Of the women she says: "Their complexions are lighter than those of the men. There are not many here [Biratori, Yezo] even as dark as our European brunettes" ⁹⁾. These statements agree with the accounts of HEINRICH VON SIEBOLD and Lieut. HOLLAND. The former says ¹⁰⁾ that the complexion of the men is "reddish brown", and that the women and children are somewhat fairer: "complexion of a dark ruddy hue", reports the latter ¹¹⁾. Another account describes them as "dark brown" ¹²⁾. And, although Miss BIRD speaks of the generality of them as of an olive colour, yet she points to one section of the race (those living at Lebungé) differing in several respects from the others, and darker in complexion: "Their skins are as swarthy as those of Bedaween" ¹³⁾. "LA PÉROUSE says the colour of his Aïno visitors was as dark as that of Algerines, or of other people of the coast of Barbary. BROUGHTON says, they are of a light copper-colour; but VON KRUSENSTERN asserts that they are almost black. Lieut. HABERSHAM speaks more definitely: 'We saw several hundred men, women, and children, and these were all of a dark brownish-black, with one exception; which exception was a male adult, strongly suspected of being a half-breed'" ¹⁴⁾. From the monograph containing these references I also extract the following: — "VON KRUSENSTERN says, their women obtain by their coal-black hair hanging down their necks, the dark colour of their faces, their lips stained with blue, tattooed hands and great dirt, a sinister appearance; although their behaviour is very modest, and in every expression betrays something dignified". And the statement of an American writer (Dr. HAWKS) is also quoted, — who says of the Volcano Bay Aïnos; — "their colour is quite dark, and their hair black and coarse" ¹⁵⁾.

From these various references, then, it will be seen that all shades of complexion,

¹⁾ SIEBOLD-VRIES, 101. ²⁾ Ibid., 99. ³⁾ Ibid. 105 and 112. ⁴⁾ GONSE. ⁵⁾ LEFÈVRE-COLLIGNON, 450.
⁶⁾ MARTIN WOOD. ⁷⁾ Miss BIRD, 9. ⁸⁾ Ibid., 75. ⁹⁾ Ibid., 78. ¹⁰⁾ Studien, 9. ¹¹⁾ HOLLAND, 234.
¹²⁾ Gartenlaube, 354. ¹³⁾ Miss BIRD, 144. ¹⁴⁾ DAVIS, 35. ¹⁵⁾ DAVIS, 36 and 39.

from white to "almost black", have been assigned to the Ainos. Either the travellers have, in many cases, been quite at fault, or else the Ainos are a heterogeneous people. This is very likely. Still, if one were to decide upon the average complexion of the whole race, one would select the "dark ruddy hue" of HOLLAND and the younger SIEBOLD, not only because the latter authority is eminently qualified to pronounce an opinion upon this subject, but also because the generality of the Japanese pictures bear out this description. In some of these, it is true, the Ainos are painted black or dark grey; but these pictures are in an inferior style of art, on a small scale, and without detail, and it is quite evident that the swarthy colour is to be attributed to the effect produced¹⁾, at a distance, by the black hair with which their bodies are covered.

There is less difference of opinion with regard to the colour of the hair. H. von SIEBOLD states that it is "mostly dark-brown or black" (and sometimes "curly")²⁾. "Their bodies are nearly quite covered with long black hair", says BROUGHTON³⁾. MARTIN WOOD describes it as "generally dark in colour". "Their eye-brows and eye-lashes are very thick, and, like their hair and beards, of a jet black till past middle life, when, as with us, it becomes gray, and in extreme old age changes to white"⁴⁾. "Hair black", is Lieutenant HOLLAND's evidence⁵⁾; as is also that of Captain JAKOBSEN⁶⁾. "All of them have absolutely black hair, says another writer⁷⁾. Miss BIRD states that "the hair is jet black"⁸⁾. The only conflicting evidence I have found in connection with this detail occurs in Dr. COLLIGNON's account of Captain LEFÈVRE's researches; and although I am disposed to regard the discrepancy as based upon a linguistic misunderstanding, I give the reference here. Dr. COLLIGNON states that „many travellers having affirmed that the Ainos were red- or russet-haired [roux], other travellers, influenced by their example, state that "some Ainos are reported to be red-haired", although these latter travellers had themselves only encountered black-haired Ainos. However, the result of enquiries made by M. LEFÈVRE at my request show that all have absolutely black hair and dark eyes"⁹⁾. This difference of opinion has arisen, I believe, from a confusion between the "reddish-brown" complexion and the colour of the hair. All the Japanese pictures agree with the statement that the hair in youth and middle life is jet black.

The "dark eyes" just spoken of are referred to by other writers. "The eyes are large, tolerably deeply set, and very beautiful, the colour a rich liquid brown, the expression singularly soft, and the eyelashes long, silky, and abundant". Miss BIRD, whose description this is, and who admires many of the Aino characteristics, speaks again of „the soft light of their mild, brown eyes", and "the softness in the dreamy brown eyes"¹⁰⁾. „Mild dark eyes", reports another writer¹¹⁾; "eyes dark, often black", is the testimony of another¹²⁾. As early as the year 1643, their "black" eyes had been noticed by the voyager VRIES¹³⁾. „The women of the Ainos", remarks Captain JAKOBSEN, referring to the Saghalien branch of the race, „are throughout much prettier than those of their neighbours, the Giliaks, and they are remarkable for their large, black eyes, with long eyelashes, having no resemblance whatever to the Mongolian type, but recalling rather the Hindu women"¹⁴⁾. All these accounts agree; and, so far as one can judge from the pictures, they confirm

¹⁾ And referred to by Lieut. HOLLAND (234). ²⁾ Studien, 14—15. ³⁾ Quoted at p. 9. of Studien.
⁴⁾ BICKMORE, 21. ⁵⁾ HOLLAND, 234. ⁶⁾ GENEST-JAKOBSEN, 27. ⁷⁾ LEFÈVRE-COLLIGNON, 451. ⁸⁾ Miss
BIRD, 9. ⁹⁾ LEFÈVRE-COLLIGNON, 451. ¹⁰⁾ Miss BIRD, 74, 75 and 77. ¹¹⁾ MARTIN WOOD. ¹²⁾ HOLLAND,
234. ¹³⁾ SIEBOLD-VRIES, 105. ¹⁴⁾ GENEST-JAKOBSEN, 27.

the statements of the travellers. The Aïno eye is one of the many characteristics that distinctly mark off this race from their Japanese conquerors, and Miss BIRD strongly contrasts it with "the feeble eyelids, the elongated eyes, the sloping eyebrows" of the latter race. Among the Aïnos, remarks this lady, "the fold of integument which conceals the upper eyelids of the Japanese is never to be met with. The features, expression, and aspect, are European rather than Asiatic" ¹⁾. H. VON SIEBOLD observes as follows: "The Aïnos' eyes are of ordinary [i. e., European] size, and manly in expression, in which respect, and in their whole appearance, gait, and action, they contrast very favourably with the Japanese. The colour of their eyebrows is not black or dark-brown, as is the case with the Japanese, Chinese, and other Asiatics, but rather a light brown; and the eyes are not obliquely placed, as among these races, but level, as with Europeans" ²⁾. Another writer remarks: „In their eyes, which open widely and horizontally; in their cheek bones, which are not prominent; and in their abundance of hair, these people differ from all branches of the Turanian family. But in these same characteristics they call to mind the features of the bearded peasants of the Slavonian branch of the Aryan family" ³⁾.

The accounts of their stature differ greatly. DE ANGELIS says of the Aïnos of Yesso about the year 1622, "they are coarse and of larger stature than men generally are" ⁴⁾. But the Japanese who had previously described them to JOHN SARIS, in 1613, makes an important distinction between the population of northern Yesso and the people of its more southern parts. "Those who live in the same island farther north", he says, "are very little and like dwarfs". And then he adds, "but the other Yessoans are like those of Japan in size and figure" ⁵⁾. Whether by "those of Japan" he means the Japanese themselves, or a possibly unabsorbed remnant of the Aïnos still visible in the north of Nippon in 1613, is not quite clear. In the latter event, the reference might be held to indicate a people "of larger stature than men generally are" throughout the whole world. But, in any case, he clearly points to a dwarfish colony in the more northern part of Yesso. Representatives of this latter type will be seen in some of the pictures here reproduced; while others, again, appear to be of good stature, if not unusually tall.

Between the two extremes indicated in SARIS's report are statements such as the following. "Some writers declare them to be small people, and among these is M. ANUTSCHIN, who places their height at about 4 feet 6 inches. Others say they are taller and more muscular ⁶⁾ than the Japanese.... M. LEFÈVRE, however, in response to my enquiries, has ascertained their height to be not only greater than that of the Japanese, but above that of the average Frenchman, namely 5 feet 5 inches" ⁷⁾. Mr. BATCHELOR, who is a strong advocate of the Aïnos, gives them an average height of 5 feet 7 inches ⁸⁾. LA PÉROUSE, referring to the ones seen by him in the Bay of Crillon, "believed their stature to be the middle height, about an inch less than that of the French.... VON KRUSENSTERN affirms that they are of middle, almost equal stature, rising at most to five feet two inches. If this were Paris measure, it would be equal to five feet six inches, or sixty-six inches English; i. e., 1672 mm. SYODA SABURO, the Japanese interpreter, says they are in general neither very tall nor very little, but of good proportions. Lieut. HABERSHAM's testimony is that 'though undoubtedly below the middle height as a general rule, I still saw several

¹⁾ Miss BIRD, 74—75. ²⁾ Studien, 9. ³⁾ BICKMORE. ⁴⁾ SIEBOLD-VRIES, 99. ⁵⁾ Ibid., 101—2.

⁶⁾ On this latter point, their bodily strength, there is no disagreement. ⁷⁾ LEFÈVRE-COLLIGNON, 451.

⁸⁾ BATCHELOR, 1.

who would be called quite large in any country; and though the average height be not more than "five feet two or four inches", they make up the difference in an abundance of muscle". Those of Volcano Bay "are described as being of a stature less than that of Europeans, averaging a little over five feet in height." Dr. BARNARD DAVIS, from whose monograph the foregoing extracts are taken ¹⁾, adds to these remarks a deduction of his own, based upon the female Aino skeleton examined by him, to this effect: — "there is good reason to regard the Ainos of Yesso as a short people, probably averaging not more than, if so much as, five feet two inches, or 1573 mm., in stature." According to MILNE, the "Kurilsky" Ainos are "short in stature"; and another writer speaks of the race generally as "of medium height" ²⁾. MARTIN WOOD's description is that "they are short in stature, of thick-set figure and clumsy in their movements. Their physical strength is considerable". "The men are about the middle height, broad-chested, broad-shouldered, 'thick set', very strongly built, the arms and legs short, thick, and muscular, the hands and feet large... The Aino women seldom exceed five feet and half an inch in height" ³⁾. "In height, the men average from five feet two to five feet four inches, the women under five feet", observes another writer ⁴⁾. And, as early as 1643, VRIES had written: — "The inhabitants of these islands of Eso are all much alike, short, stout, compact of stature".

These accounts, it will be seen, vary considerably. One is tempted to assume that the giants and dwarfs of the 1613—1622 travellers had become gradually blended; leaving no very extreme specimens in either direction, although the smaller type seems to have prevailed over the taller. Most of the evidence of modern writers certainly gives the impression of a race somewhat lower in stature than the average of European races. On one point there is distinct unanimity. This is the strong, broad, muscular frame of the Aino; whether he be tall, or short. Captain JAKOBSEN employs the term "Herculean" in speaking of their form. Possibly neither this adjective nor the "stattliche" which is introduced at the same place ⁵⁾ ought to be understood to indicate that he regarded them as *tall* people. In any case, their unusual physical strength and heavy frame render the adjective "Herculean" not inappropriate, even when applied to those of short stature. H. von SIEBOLD speaks of "the strong-boned, thick-set frame, greater on an average than that of the Japanese" ⁶⁾, especially as regards the females". He also states, like Miss BIRD, that the hands and feet are disproportionately large, and he adds that the legs are too short for the body ⁷⁾. This, too, is noticed by Dr. BARNARD DAVIS, in his study of the skeleton of an Aino woman of about twenty-five years of age. Comparing it with the skeleton of a German woman, he observes:

"The bones of the Aino woman are all of a ruder conformation, — more robust. The proportionate length of the vertebral column is the same in the two skeletons. The humerus is decidedly longer in the German; yet the length of the whole upper extremity in the Aino slightly exceeds that of the other skeleton.... But the most remarkable discrepancy is in the length of the bones of the leg. The tibia and fibula of the Aino woman are disproportionately short, in a very obvious degree. Her feet are also broader. [Compared with the skeletons of two Australian women] the tibiae of the Aino woman are exceedingly short, and her whole lower extremity is short. At the same time, the bones of this extremity are disproportionately thick.... Whether the disproportionate shortness of the leg-bones of our Aino woman's

¹⁾ DAVIS, 34, 36.

²⁾ Gartenlaube, 354.

³⁾ Miss BIRD, 75, 77.

⁴⁾ ST. JOHN, 19.

⁵⁾ GENEST-JAKOBSEN, 27.

⁶⁾ This comparison appears to apply to the whole of the Japanese of Nippon. But if, as students believe, the heavier frames of the lower-class Japanese are due to an inheritance of Aino blood, then these hybrid "Japanese" ought not to be included in the comparison.

⁷⁾ Studien, 9.

skeleton is a race peculiarity, it is not quite possible to decide definitively. It does, however, seem to be very likely. Among the other [Aïno] tibiae measured, one pair, probably belonging to one of the men to whom the longest femora appertained, were 13.3 inches, or 337 mm. in length. A single tibia was thirteen inches, or 329 mm. in length, and a fourth only 12.7 inches, or 319 mm. So that there is considerable probability that shortness of the leg-bones is a common feature among the Aïnos".¹⁾

These anatomical deductions are therefore quite in agreement with the actual observations of such an experienced Aïno student as H. von SIEBOLD. Miss BIRD, also (p. 144) says with regard to the Lebungé Aïnos: „The women are short and thickset, and most uncomely". Moreover, many of the figures in the Japanese pictures bear out this written testimony; indicating, as they do, a race of short, thick-set people, unsymmetrical in figure, and misshapen in the extremities.

“Another interesting anatomical observation, with reference to the extremities, is that the bones of the upper arm (the humerus) and of the leg (the tibia) show a remarkable flattening²⁾, not seen in any other race”³⁾. This peculiarity, which is known as platycnemism, is also referred to by Mr. J. MILNE⁴⁾, who points to the platycnemic tibiae found in ancient Japanese shell-heaps, as one of several reasons for believing that the Aïnos, themselves showing marked platycnemism, are the descendants of the people of those shell-heaps, whom he regards as the dwarf race already mentioned.

“The inhabitants, of these islands of *Eso* are all much alike, short, stout, compact of stature, have long rough hair and beard, so that the face is pretty nearly covered with it, but the head is shaved in front; they have well chiselled features, black eyes, short, rather thick and not flat noses, low forehead, yellow skin and very hairy all over the body.” This description, given by Captain VRIES in 1643⁵⁾, seems to picture the Aïno type as truly as so concise a notice can do. And when one compares with it Miss BIRD's account of the Aïno colony at Lebungé, one is led to believe that these people are among the purest living representatives of the race. “These Lebungé Aïnos differ considerably from those of the eastern villages, and I have again to notice the decided sound or *click* of the *ts* at the beginning of many words. Their skins are as swarthy as those of Bedaween, their foreheads comparatively low, their eyes far more deeply set, their stature lower, their hair yet more abundant, the look of wistful melancholy more marked, and two who were unclothed for hard work in fashioning a canoe, were almost entirely covered with short, black hair, specially thick on the shoulders and back, and so completely concealing the skin as to reconcile one to the lack of clothing. I noticed an enormous breadth of chest, and a great development of the muscles of the arms and legs. All these Aïnos shave their hair off for two inches above their brows, only allowing it there to attain the length of an inch.... The women are short and thickset, and most uncomely”⁶⁾. In this latter account, then, one sees many resemblances to that of 1643; while both suggest the dwarfish, ungainly figures in some of the Japanese pictures.

“The heads and faces are very striking”, remarks Miss BIRD, speaking of the race in

¹⁾ DAVIS, 23, 27 and 35.

²⁾ Studien, 9—10. Also TYLOR-CHAMBERLAIN, VI, (but apparently based upon foregoing).

³⁾ This statement, however, is inaccurate. “All the large schools of anatomy in Europe contain specimens of tibiae, which are to some extent platycnemic. These are also observed in the skeletons of primitive peoples of our time, as for example in the Negritos, Kanakas, and other African races.... Bones of this form have been chiefly discovered in ancient deposits, as, for instance, at Gibraltar, at Perth-Chwareu, in Wiltshire, in Lozère, at Clichy, at Saint-Suzanne (Sarthe), and especially at Cro-Magnon, Janischwek, etc”. (HARTMANN, 137).

⁴⁾ MILNE.

⁵⁾ SIEBOLD-VRIES, 105.

⁶⁾ Miss BIRD, 144.

general. "The foreheads are very high, broad, and prominent, and at first sight give one the impression of an unusual capacity for intellectual development" (p. 75). Again, she says (p. 74) that a group of them had "as magnificent a set of venerable heads as painter or sculptor would desire to see". Others were "superb-looking men" (p. 46); "several very grand-looking old men, with full, grey, wavy beards" (p. 56); "magnificent savages" (p. 59) and (on p. 146) she refers to "the lofty Aino brow". Again, she writes (p. 106): — "seven of the older men are sitting by the fire. Their grey beards fall to their waists in rippled masses, and the slight baldness of age not only gives them a singularly venerable appearance, but enhances the beauty of their lofty brows". "The venerable look of these old men", she adds on the next page, "harmonises with the singular dignity and courtesy of their manners, but as I look at their grand heads, and reflect that the Ainoshave never shown any capacity, and are merely adult children, they seem to suggest water on the brain rather than intellect."

This last reservation is very important. For these imposing and venerable heads appear to have very little in them. Not only does Miss BIRD intimate this in the passage just quoted, but, on the same page, she talks of their "stupidity, apathy, and hopelessness"; and, in the reference (p. 74) to their magnificent heads, she adds the significant question "heads, full of, — what?" The "stupid" nature of the race she refers to at the very outset (p. 9); and when (on p. 77) she specifies the large head and the brain weight of the average Aino, she nevertheless exclaims: — "Yet with all this the Ainoshave a stupid people!" Indeed, on a later page (146), she describes one man, in whose case "the lofty Aino brow had been made still loftier by shaving the head for three inches above it"; and this man she regarded as devoid of reason¹⁾.

While nearly all writers are agreed in regarding the Ainoshave as a race very low in the scale of civilization, it is to their credit that they are almost invariably described as extremely mild and amiable in character. "The Ainoshave are a good-natured, kind, and obliging people, and always appeared glad to see us strangers; they are neither rude nor inquisitive; on the contrary, they invariably saluted us in meeting.... Beyond food and clothing their wants are nothing. These being easily procurable, thoughts for the morrow trouble them not. They are, consequently, though a grave, yet a happy race"²⁾. "The 'hairy Ainoshave', as these savages have been called, are stupid, gentle, good-natured, and submissive" remarks Miss BIRD. On another page she further says: "either from apathy or politeness, they neither stare nor press upon one as the Japanese do, and always make a courteous recognition"³⁾. Favourable evidence of this kind could be easily accumulated⁴⁾. It is true that JAKOBSEN characterizes the Ainoshave of Saghalien as "suspicious and unfriendly", and he states that those whom he engaged as guides showed themselves to be obstinate and self-willed. But he adds that many of them "became pleasant and communicative after he had gained their confidence," and it seems altogether clear that their surliness is chiefly or wholly due to their isolated life, and to the contempt evinced for them by their Russian masters⁵⁾.

¹⁾ These instances recall the remark of the celebrated Scottish geologist, HUGH MILLER, who, when somebody volunteered a flattering reference to the unusual size of his head, replied that the only man he knew who wore a larger hat than himself was the town-idiot of his native Cromarty! From all of which it is evident that brain-power has no necessary connection with size of head.

²⁾ ST. JOHN, 24.

³⁾ Miss BIRD, 9 and 143.

⁴⁾ Ex. gr., Studien, 10, note; also Professor BRATNS, DAVIS 39, etc.

⁵⁾ GENEST-JAKOBSEN, 27-8.

Yet even those who praise them for their mild and gentle qualities do not omit to point out characteristics of a repellant nature. "As a rule," says Capt. St. John, "these people are excessively dirty in their persons. I doubt if they ever wash themselves, and in consequence skin-disease is very prevalent amongst them. In every settlement some are sure to be seen who have lost all the hair from the head. Lime in a state of paste is smeared over the head as a curative, and I daresay this helps to destroy the hair"¹⁾. Miss Bird remarks as follows: — "The habits of the people, though by no means destitute of decency and propriety, are not cleanly. The women bathe their hands once a day, but any other washing is unknown. They never wash their clothes, and wear the same by day and night. I am afraid to speculate on the condition of their wealth of coal-black hair. They may be said to be very dirty, as dirty fully as masses of our people at home. Their houses swarm with fleas, but they are not worse in this respect than the Japanese *yadoyas*.... The hair and beards of the old men, instead of being snowy as they ought to be, are yellow from smoke and dirt"²⁾. Another similar reference by the same writer occurs in a passage which I shall here quote at full length, although it only incidentally mentions this special detail. But the whole passage, written in the graphic and picturesque manner which characterises that lady's writings, is notable as showing that even a professed admirer of the Ainos cannot overlook the fact that in some respects they are a distinctly inferior race. The scene is an Aino hut, at night:

"The birch-bark chips beam with fitful glare, the evening *saké* [rice-beer] bowls are filled, the fire-god and the garlanded god³⁾ receive their libations, the ancient woman still sitting like a Fate, splits bark, and the younger women knot it, and the logfire lights up as magnificent a set of venerable heads as painter or sculptor would desire to see, — heads full of, — what?⁴⁾ They have no history, their traditions are scarcely worthy the name, they claim descent from a dog, their houses and persons swarm with vermin, they are sunk in the grossest ignorance, they have no letters, or any numbers above a thousand,⁵⁾ they are clothed in the bark of trees and the untanned skins of beasts, they worship the bear, the sun, moon, fire, water, and I know not what, they are uncivilisable and altogether irreclaimable savages, yet they are attractive, and in some ways fascinating, and I hope I shall never forget the music of their low, sweet voices, the soft light of their mild, brown eyes, and the wonderful sweetness of their smile".⁶⁾

Objectionable features of the same kind again presented themselves to this lady-traveller at Shiraôî. "Some of the houses looked like dens, and, as it was raining, husband, wife, and five or six naked children, all as dirty as they could be, with unkempt, elf-like locks, were huddled round the fires. Still, bad as it looked and smelt, the fire was the hearth, and the hearth was inviolate, and each smoked and dirt-stained group was a family"⁷⁾.

As early as 1643, the dirtiness of their persons was noted. "They are much cleaner with the mats with which they cover the floor, and with their food, than with their persons or dress, which very often looks foul and filthy, whether with man, woman, or child, and seems to be but seldom renewed or washed"⁸⁾. Von Krusenstern, who greatly admires their "goodness of heart" and their "liberality and friendliness" has nevertheless to mention their "great dirt"⁹⁾. Lieutenant Habersham, also, who says that "their moral and social qualities.... are beautiful to behold," is obliged to observe: — "The Ainos are unpleasantly remarkable as a people in two respects; viz., the primitive nature of their costume,

¹⁾ St. John; 22. ²⁾ Miss Bird, 103. ³⁾ These gods are represented in several of the Plates. ⁴⁾ See p. 11 ante.

⁵⁾ This, if not a printer's error, cannot be said of itself to denote savagery. A thousand is anything but a low maximum in enumeration.

⁶⁾ Miss Bird, 74.

⁷⁾ *Ibid*, 120.

⁸⁾ Siebold-Vries, 113.

⁹⁾ Davis, 39.

and their extreme filthiness of person. I doubt if an Aïno *ever* washes; hence the existence of vermin in everything that pertains to them, as well as a great variety of cutaneous diseases, for which they appear to have few or no remedies" ¹⁾. JAKOBSEN states that the Saghalien Aïnos are as insensible to severe cold as they are insensible to "the swarms of vermin in their dwellings" ²⁾. And, in prefacing his collection of "Aïno Folk-Tales," Professor CHAMBERLAIN emphasises both the physical and the moral filth which he regards as strongly characteristic of these people. "The present paper," he says, "is intended for the sole perusal of the anthropologist and ethnologist, who would be deprived of one of the best means of judging of the state of the Aïno mind if the hideous indecencies of the original were omitted, or its occasional ineptitude furbished up. Aïno mothers, lulling their babies to sleep, as they rock them in the cradle hung over the kitchen fire, use words, touch on subjects which we never mention; and that precisely is a noteworthy characteristic. The innocent savage is not found in Aïno-land, if indeed he is to be found anywhere. The Aïno's imagination is as prurient as that of any Zola, and far more outspoken.... Aïno stories and Aïno conversation are the intellectual counterpart of the dirt, the lice, and the skin-diseases which cover Aïno bodies." Again he says, when referring to their drunken habits: — "Many precious hours were likewise wasted, and much material [folk-lore] rendered useless, by the national vice of drunkenness.... One can have intercourse with men who smell badly, and who suffer, as almost all Aïnos do, from lice and from a variety of disgusting skin-diseases. It is a mere question of endurance and of disinfectants. But it is impossible to obtain information from a drunkard" ³⁾.

To this „national vice of drunkenness" Professor TYLOR also alludes, in speaking of "the rice-beer or *sake* in which they seek continual drunkenness, now their main source of enjoyment" ⁴⁾. And Mr. J. MILNE states that "the men are great drunkards." JAKOBSEN also mentions their love of brandy, but it ought to be added that he does not regard them as so much addicted to drinking as their neighbours of the Amoor district ⁵⁾. JAKOBSEN's remarks, however, apply only to the Aïnos of Saghalien, and not to those of Yesso. Certainly, the pictures of Aïno feasts all indicate a large consumption of liquor, and the picture of the "drunken Aïno going home", in the Japanese book at Darmstadt, subsequently noticed, is probably regarded by the Japanese as very characteristic. Indeed, it is an old accusation against them. "We drank all round some arae and tobacco, of which they all seemed desirous," writes VRIES in 1643; and he also says: — "Both men and women are very fond of strong drinks and are very soon intoxicated" ⁶⁾.

The custom of tattooing is nowadays restricted to the female sex. If the conjecture be correct, however, which identifies the Aïnos with the *Wen-shin*, or "people with tattooed bodies," mentioned in ancient Chinese records ⁷⁾, then the practice must at one time have been followed by the men also. Professor SCHLEGEL, who places the *Wen-shin* on "the island Urup of the Kurile group", is of opinion that those people were not Aïnos; and, although there are still "hairy Kuriles", or "Kurilsky Aïnos" in these islands, there is no proof that they are descended from the "people with tattooed bodies". At any rate, when VRIES saw the Aïnos in 1643, it is only the women who, he says, "paint their eye-brows and lips black and blue" ⁸⁾. (The term "paint" is obviously an error, as will be

¹⁾ DAVIS, 39—40.

²⁾ GENEST-JAKOBSEN, 26.

³⁾ TYLOR-CHAMBERLAIN, 5—6.

⁴⁾ TYLOR-CHAMBERLAIN, VI.

⁵⁾ GENEST-JAKOBSEN, 28.

⁶⁾ SIEBOLD-VRIES, 113.

⁷⁾ VINING, 186, 214, etc. BRETSCHNEIDER, 2, 3, 5.

⁸⁾ SIEBOLD-VRIES, 105.

seen from other references.) Again, FAYASI SIVEI, writing in 1785, says — “The Aïno women practise tattooing; the face being sometimes tattooed with the figure of a flower. The lips are also tattooed in green colour” ¹⁾. This mention of “green” is noteworthy; because it will be seen that in some of the Japanese pictures here reproduced the colour is distinctly green, and not (as in most cases) blue. Noteworthy also is the “flower” pattern on the face, which is both mentioned by SIVEI and portrayed in the illustrations of his book. Yet it does not appear in any of the other representations. The statement that “the Aïnos tattoo themselves in red and in blue” ²⁾ must be received with caution. It may, of course, be quite accurate; but no other book or picture known to the present writer shows red tattoo marks. Captain ST. JOHN’s description, which agrees with those given by most modern writers, is as follows. “The women only tattoo, and this in two ways. On the upper lip of the little girls a small patch of tattooing is seen, which is gradually added to until they marry, when the finishing touch is put to it in the shape of a sharp point on the cheek; the mark then resembles a monstache turned up into a fine point on the face. The other mode consists in marking rings round the arm, commencing at the wrist and working up to the elbow. I think these rings mark certain periods of time, but I never was able to find out for certain what they really meant” ³⁾. This account, however, is somewhat too general, and Lieut. HOLLAND discriminates much more precisely, when he says: — “Although all the women have the mouth and arms tattooed, there is some little variation in the shape and design of the marks, some having a broad band with the ends curled up from the corners of the mouth [giving the “moustache” effect], others not quite so much and the ends are brought to a point in a line with the mouth, while some again have only a band round the mouth. [This last arrangement, noticeable in several of the Japanese pictures, produces the appearance of the wide mouth of a circus clown.] All have the upper lip nearly covered and a much slighter band round the lower lip. The marks on the arms vary considerably, and the natives tell us that each part of the island has a mark peculiar to that locality, but how far this was true was not ascertained. All the tattooing is commenced in childhood, and a little is added year by year until the girls are grown up” ⁴⁾. Speaking of the Aïno women, Miss BIRD says: — “Their mouths are somewhat wide, but well formed, and they have a ruddy comeliness about them which is pleasing, in spite of the disfigurement of the band which is tattooed both above and below the mouth, and which, by being united at the corners, enlarges its apparent size and width.... A few unite the eyebrows by a streak of tattooing, so as to produce a straight line. [This is noteworthy, as it shows that the “united eyebrow” is not an invariable natural feature.]... They are universally tattooed, not only with the broad band above and below the mouth, but with a band across the knuckles, succeeded by an elaborate pattern on the back of the hand, and a series of bracelets extending to the elbow. The process of disfigurement begins at the age of five, when some of the sufferers are yet unweaned. I saw the operation performed on a dear little bright girl this morning. A woman took a large knife with a sharp edge and rapidly cut several horizontal lines on the upper lip, following closely the curve of the very pretty mouth, and before the slight bleeding had ceased carefully rubbed in some of the shiny soot which collects on the mat above the fire. In two or three days the scarred lip

¹⁾ SIVEI *a.*

²⁾ LEFÈVRE-COLLIGNON, 451.

³⁾ ST. JOHN, 22.

⁴⁾ HOLLAND, 237–8.

will be washed with the decoction of the bark of a tree to fix the pattern, and give it that blue look which makes many people mistake it for a daub of paint. A child who had this second process performed yesterday has her lip fearfully swollen and inflamed. The latest victim held her hands clasped tightly together while the cuts were inflicted, but never cried. The pattern on the lips is deepened and widened every year up to the time of marriage, and the circles on the arm are extended in a similar way. The men cannot give any reason for the universality of this custom. It is an old custom, they say, and part of their religion, and no woman could marry without it.... They begin to tattoo the arms when a girl is five or six, and work from the elbow downwards. They expressed themselves as very much grieved and tormented by the recent [Japanese] prohibition of tattooing. They say the gods will be angry, and that the women can't marry unless they are tattooed; and they implored both Mr. Vox Siebold and me to intercede with the Japanese Government on their behalf in this respect. They are less apathetic on this than on any subject, and repeat frequently, 'It's a part of our religion' ¹⁾.

The statements made by Mr. BACHELOR, in this connection ²⁾, do not wholly agree with those just quoted. For example, he says that "the forehead, hands, and arms appear to be done *after* marriage, though there seems to be no special rule about it." From this one is to infer that only the lines around the mouth are executed during childhood. Yet he mentions that an Aïno girl who entered his household as a domestic servant at the age of twelve years had "not a vestige of tattoo upon her face" at that date; although subsequently the traditional practice was carried out in her case also. It may be added that the line upon the forehead, mentioned by Mr. BACHELOR, is probably the same as the line uniting the eyebrows, referred to by Miss BIRD.

Having thus indicated some of the most striking characteristics of the Aïnos, I shall now turn to the series of pictures representing those people from the Japanese point of view.

The first in order (Plates I and II) are reproduced from the pen-and-ink sketches contained in the eighteenth-century manuscript books of FAYASÍ SIVEI. Some statements by this eminent Japanese have already been quoted, to the effect that, in his opinion, the Aïnos represent man in a primitive condition, a condition out of which all nations have raised themselves in the course of time, and partly by the avoidance of that "exclusiveness" which characterizes Aïnos. It is important to remember that SIVEI was the advocate of the Aïnos, and protested strongly against the popular verdict of his countrymen with regard to them. This belief was (and it appears to be still current among the uneducated classes) that the Aïnos were not entitled to be regarded as human beings, but were merely anthropoid brutes. It is against this belief that he protests when he says: — "The Aïnos are the same as other people" ³⁾: "they are very kind to their parents, and they respect their superiors: a filial son will fast three days after his father's death, and the period of mourning for a father or mother lasts for about a year: therefore it is cruel to call them brutes" ⁴⁾. Nevertheless, these latter statements are prefaced by the remark: — "They are barbarous, and live like brutes." Such an observation from one who was

¹⁾ Miss BIRD, 77—79.

²⁾ BACHELOR's *Ainu*, 34—38.

³⁾ SIVEI *a*.

⁴⁾ SIVEI *b*.

amiably disposed to those people quite precludes the idea that it was dictated by racial hatred. And this is an important consideration. For many generations the Aïnos had been the bitter and detested enemies of the Japanese, by whom they were ultimately reduced to the rank of despised serfs. Therefore, one would be disposed to question any derogatory account coming from this inimical source. But, when a most enlightened and humane Japanese is constrained to make such an admission, it can hardly be regarded as anything else than the truth. Further, and this is more to the point, when the same writer endorses as accurate the Aïno portraits of which some are here reproduced, they cannot be held (as one might otherwise imagine) to be grotesque caricatures, made by contemptuous conquerors. And this leads us to the deduction that when SIVER speaks of the Aïnos as representing a condition out of which all nations have emerged, he really means us to understand that in his opinion primitive man possessed in a greater degree than civilized man certain physical indications of his evolution from a still lower and more brute-like form. SIVER insists that the Aïnos of 1785 were really men; but he also tacitly admits that they retained some of the attributes of primitive man¹⁾. Several of the Japanese pictures here reproduced undoubtedly give a brute-like appearance to the Aïnos; but, on the other hand, many others portray them as a people rather higher than the average of savage races. Indeed, in some instances the men have an air of independence and manliness, and are of decidedly good appearance; while many of the women are comely and even beautiful. Such incongruities, — assuming that all the pictures are trustworthy, — can only be explained by the inference that the more humane element is the result of intermixture with the Japanese, or else that the Aïnos were always a heterogeneous people. This latter supposition, as we have seen, receives support from the statements of seventeenth-century voyagers.

We now come to the first series of pictures, consisting of a selection of twelve, reproduced from the pen-and-ink originals in SIVER's book (N^o. 174, Catal. libr.) in the Univ. Library at Leiden.

Pl. I Fig. 1 is described by SIVER as "an Aïno [*Ebbisu*, *Yebbisu*, or "savage"] Chief, wearing the *Kurra* [?Corea] dress. The sword is Japanese."

In this picture may be noted the degraded expression of the face, the shaggy skin, and the indications (not so marked as in some other pictures) of a brute-like character in the feet. Noteworthy, also, are the symbols on his left shoulder and sleeve; symbols which are found repeated in other pictures. Yet it is to be remembered that this man is described as "wearing the *Kurra* dress."

Fig. 2 is thus explained by SIVER. "Representation of an Aïno woman of the highest type, the wife of a chief. The Aïno women practise tattooing; the face being sometimes tattooed with the figure of a flower. The lips are also tattooed in green colour. The dress of this woman is not of Aïno manufacture. All their clothing materials are purchased from Japan or China. The Aïno women wear a girdle round the waist, fastened in front. Some inferior kinds are made of *fuzi-kazoré* [the Japanese name for the bark of a species

¹⁾ In the library of the Ethnographical Museum at Leiden there is a Japanese representation of the first pair of human beings (*Eene Japansche voorstelling van het eerste menschenpaar*; "FOEKE en SENNO", frontispiece to the catalogue of OVERMEER FISSCHER's *Japansche verzameling*), which clearly shows that to the artist, and presumably to his fellow-countrymen, the idea of man's evolution from a lower order of being was quite familiar.

of Wisteria]. The eyebrows of the Ainos, both men and women, usually extend right across the forehead. They are hairy all over the body."

In spite of this last remark, however, it is to be noticed that neither this woman, nor the majority of those in the other pictures, exhibit any signs of hairiness on the arms and legs. To this rule there are a few notable exceptions. But the artists generally confine the hirsute appearance to the male Ainos.

It will be observed that the woman here portrayed is by no means uncomely, or of an inferior type. Her only racial characteristics appear to be the bushy, united eyebrow, and the tattoo-marks on her cheek and arms.

Pl. I Fig. 3 is described as "a woman of the middle class. All classes, high and low, go barefoot, even in winter, and they seem to feel neither cold nor pain. They also go hunting barefoot" ¹⁾.

This woman, it will be seen, is tattooed both with the "flower" referred to, and with the broad band outside the lips, which gives to the mouth the appearance of a circus clown's. Her hand shows no tattooing. The custom followed by Aino women of cropping the hair short is seen in both Figs. 2 and 3.

Pl. I Fig. 4 represents "an Aino man of the middle class; dressed in old Japanese costume, with deer-skin vest."

This figure recalls Fig. 1 in the impression it gives of a low type of man. The appearance of the legs, whether due to the platynemism of the race or not, is suggestive of an animal rather than of a man.

Pl. I Fig. 5 is referred to by SIVER as follows: "General appearance of low-class Aino. This Aino is dressed in animal's skin, and wears the Japanese snow-protecting hat. The Ainos also make such hats themselves. Both the middle and lower classes wear the Japanese dagger [or long knife], imported from Japan ²⁾. The Aino names for this weapon are *kushiro*, or *mākiri*"

Pl. I Fig. 6 represents "an Aino woman of the lowest class. The material of this dress is called by them *atsushi*. This is the only thing made by themselves. It is a very coarse material, knitted or plaited from the bark of the Wisteria [in Japanese, *fuzi-kazorō*]"

Another representation of this bark garment forms the subject of Fig. 11. It is noteworthy that according to SIVER, this is the *only* material that is really of Aino manufacture. Everything of a better description, of the nature of wearing apparel, has, according to his account, been imported from the more civilized nations to the south and south-west.

Of this woman it may be said that there is nothing to distinguish her from many other Japanese pictures of Aino women. Like them, she is not uncomely (except for the shaggy, continuous eyebrow), nor is she hirsute about the body. She has the close-cut hair, and wears the ear-ring seen in other pictures. The only piece of tattooing is the "flower" on her cheek.

Pl. I Fig. 7 shows a little group of „Aino boys practising archery. They are accustomed to shoot running animals."

¹⁾ This is not borne out by all of the pictures, some of which show that they wear boots. The explanation of this may be that they have modified their customs since SIVER wrote, or that the people portrayed as wearing boots are not true Ainos.

²⁾ Dr. KURAHARA, Principal of Kumamoto College, to whom I am indebted for these translations from SIVER's book, informs me that throughout the work it is evident that the author did not regard the Aino districts as forming a portion of "Japan"; although he undoubtedly recognized that they came within what would now-a-days be called the „sphere of influence" of Japan.

In this instance they are shooting at the small target, visible on the left hand. The two boys facing the spectator have the prolonged eyebrow of their race. Otherwise, they possess no distinctively Aino features, unless it be the thick, broad nose.

Pl. I Fig. 8 is described as "an Aino woman of the lowest class, carrying salmon."

Here we see the characteristic Aino method of carrying burdens, however heavy; namely, by means of a band passed across the forehead. In many of the pictures it will be seen that a marked depression of the forehead is strongly insisted upon by the Japanese artists. While this may be the normal shape of the Aino skull, it is nevertheless possible that the practice just referred to, if followed constantly from childhood, would have the effect of visibly compressing this part of the cranium ¹⁾. Be this as it may, the depression on the forehead is obviously regarded by the Japanese as an Aino characteristic; and it is specially referred to as such by VON SIEBOLD himself (SIEBOLD-VRIES, 113 *note*).

The method of wrapping up the fish in matting will be seen more advantageously in some of the subsequent pictures. In this picture it will be observed that both the woman and the little boy possess the continuous, shaggy eyebrow; and the usual tattooing around the woman's mouth seems to be here indicated.

The scene in Pl. II Fig. 9 is only described by SIVEI as "an Aino woman of the lowest class suckling a young bear. Above is a representation of the caged eagle which they rear for the purpose of using its feathers for arrows". Nothing is said of the aggrieved and disinherited child who is pointing out his injury to the man (presumably his father), who is seated on the ground enjoying a smoke, and cynically amused at his son's complaint.

The truth of this picture has been called in question. DAVIS states ²⁾ that the picture was reproduced by DESMOULINS from SIVEI's book, in 1826 (*Histoire Naturelle des Races Humaines du Nord-est de l'Europe, de l'Asie Boréale, etc.*, Paris, 1826, plate 6); and he adds the remark that "VON KRUSENSTERN regards the whole of this affair as an exaggeration, which it may well be taken to be, as he visited many of the huts of the very people to whom this unnatural custom has been attributed, and saw nothing whatever of it." Mr. BATCHELOR also asserts that "no one — that I am aware of — has ever seen an Ainu woman nursing a bear's cub. During five years' sojourn amongst, and almost daily intercourse with them — living with them in their own huts — I have never once witnessed anything of the sort, nor can I find a single Ainu man or woman who has seen it done". But Mr. BATCHELOR considerably weakens his negation by such statements as these: — "Some of the bear cubs are treated even better than the children themselves. [When a bear cub cries for its mother at night] the owner of the cub takes it to his bosom, and allows it to sleep with him for a few nights, thus dispelling its fears and loneliness. When a cub is taken so young that it cannot even lap its food, it is fed from the hand *and mouth*, not from the human breast. Sometimes × × × millet is made into a kind of batter, or very thin paste, a mouthful of which is taken by a man or woman, and the cub allowed to suck it from the lips, which it will readily do. × × × However, it is possible that a woman may occasionally have been found strong-minded enough to take a very young cub — that is, one whose eyes are not yet open — to her breast, once a day, for a day or two, and at the same time feed it from the hand and mouth in the manner above stated" ³⁾.

¹⁾ It may be pointed out, however, that the same practice of carrying a heavy load of fish, contained in a large basket or "creel", and similarly supported by a band across the forehead, is followed at the present day by the women of the fisher community of Newhaven, near Edinburgh, without any apparent effect on the outline of the skull.

²⁾ DAVIS, 36.

³⁾ BATCHELOR's "Ainu", 172-4.

These latter remarks are themselves sufficient to render it probable that SIVV's picture is a faithful one. That picture, it must be remembered, was drawn in the year 1785, or earlier; and any custom of that period may have afterwards become modified, or have altogether disappeared. And Mr. BATCHELOR has no hesitation in saying that bear cubs are sometimes "treated even better than the children themselves"; while the descriptions just quoted from his pages show that if the Aïno women do not actually suckle the young cubs, they just barely fall short of that act in the motherly care they bestow upon them. But the following statement by Captain ST. JOHN is conclusive, and wholly upsets any *argumentum ex silentio* from the other side. When he was at Yesso in 1871, he purchased from the Aïnos a young bear cub, "about as large as a big spaniel". "The little beast was brought down to the beach by an Aïno woman, who, tying it to a post, squatted beside it and began to weep most profusely. Inquiring the reason for such grief, I was told she had brought it up from a very small thing, when its mother was caught and killed in the spring, and that she had suckled it as one of her own children until it was able to manage for itself. This mode of rearing the cub when quite young I afterwards found was quite a common occurrence"¹⁾. And on another page (p. 26) he says that when young bear-cubs are captured by the Aïnos they are "handed over to their wives to bring up, who, as a matter of course, suckle them with their own children until little Bruin's teeth get disagreeably long." The strong affection which the women bear to these strange foster-children forms, indeed, a favourite incident in the scenes depicting the slaughter of the bear, and the weeping woman of Captain ST. JOHN's experience may be seen in a pictorial description of much earlier date, namely, that executed prior to 1807 by an excellent artist who had long lived among the Aïnos and had studied their habits. This picture forms Scene 8 of the Matsmaë panorama here reproduced; and, as will be seen on a subsequent page, PH. FR. VON SIEBOLD, who published his great work in 1852, comments thereupon as follows:

"The bear, which has been reared by the housewife, is taken out of its cage by five men, with a rope round its neck and the two hind-feet, and is dragged away in order to be slaughtered at the *Omsik*-Feast [the great Bear-Feast]. The foster-mother — (as is known, the Aïno women often suckle their young bears) — follows at a little distance, with a pail of rice-beer (*saki*), tearing her hair in dismay."

Captain ST. JOHN's experience in 1871 affirms in the strongest possible manner the account given by VON SIEBOLD in 1852, and relating to a similar scene painted in the very beginning of this century. Against such distinct and authoritative statements as these, the negative evidence of VON KRUSENSTERN and BATCHELOR is quite valueless. The custom may be growing obsolete now-a-days, but of its former existence there can be no doubt: and its cessation — if it really is no longer practised — must be placed within the last twenty years²⁾

¹⁾ ST. JOHN, 15.

²⁾ It is, moreover, to be observed that the reason why the young bears are so fed and pampered during the two or three years of their life is, that they may be in good condition for the great "Bear-Feast" which closes their existence; and an exactly parallel instance is furnished by certain of the native tribes of Australia, whose women not only suckle the young dogs which they subsequently eat, but who actually — it is said — kill their own infants in order that the dogs should have sufficient milk. In an article on "*Les Australiens*" (Bulletin de la Société Neuchâteloise de Géographie, tome VI, 1891, p. 165), M. LÉON METCHNIKOFF remarks: — "HODGSON (Reminiscences of Australia) cite l'exemple d'un père qui ordonna à sa femme de mettre à mort son enfant pour allaiter sept petits chiens, et d'autres auteurs [Dawson, Grey, Mitchell, ouvrages cités] parlent aussi de *dingo* [dingoes, or wild dogs] allaités par des femmes sans que toutefois l'on pousse jusqu'à l'infanticide ces égards pour la progéniture de l'unique animal domestique de la Nouvelle-Hollande."

Behind the man in the etching from SIVER's book, there is shown "an Aïno house or hut. It has only one room [continues SIVER], and is built upon piles. The timber is fastened together with twigs (*fuzi-kazorá*). Even their best houses are fastened in this manner, as they have neither axe nor saw."

Pl. II Fig. 10 is a very rude sketch, of which the subject is — "Hunting seals (*ot-toshé*) with the harpoon (*yas-su*)." The „seals” resemble birds or flying-fish more than anything else; and, indeed, this scene suggests itself as an inferior copy of a much better representation.

The proper shape of the Aïno harpoon is seen in Pl. II Fig. 12. Pl. II Fig. 11, as has already been noticed, represents an Aïno garment of woven twigs.

We now come to the consideration of Plate III, which contains reproductions, on a reduced scale, of the following kakemonos:

Pl. III Fig. 1 is Ser. I n^o. 1051 in the Ethnographical Museum at Leiden. Fig. 2 is from the Museum of the Zoological Gardens at Rotterdam, collected by VON SIEBOLD. Fig. 3 is one of three kakemonos (N. 189299) in the Royal Ethnographical Museum at Munich, and forms a portion of the „SIEBOLD Collection” in that Museum¹⁾.

Fig. 1 represents an old man seated on a mat. In his hand is the pipe, and beside him the box of tobacco, beloved by the Aïnos. Slightly behind him is a vessel containing the equally beloved *saki*, or rice-beer, and beside it is the cup into which the *saki* is ladled, after the manner of "toddy" in Scotland. Across the cup rests the wooden stick which, held in the right hand, is used to raise the heavy moustache whenever the Aïno man wishes to drink²⁾. The general appearance of this figure is not very different from that of Figs 1, 4 and 5 in the SIVER series. The expression of the face is much milder, and quite intelligent. But, as in these, the coarse, long hair of the body and limbs is strongly insisted on; and in a much more lifelike manner. The heavy, continuous eyebrow is also marked. And, more apparent even than in the other two is the animal character of the hands and feet. The claw-like fingernails have been carefully delineated, and the conformation of the foot is strongly suggestive of the satyr or anthropoid ape. Both of these peculiarities are observable in some of the other pictures.

Fig. 2 has, on the left, an Aïno woman, selling fish to the Japanese lady on the right. Were it not that the title of the kakemono gives this information, one would not naturally assume this to be an Aïno. The females, it is true, are not generally represented as hirsute, except for the shaggy, united eyebrow and abundant head-hair. And their faces are almost always pleasing, and even refined. But this woman does not seem to possess a single characteristic of her race, not even the tattoo-marks on the cheek or around the mouth.

¹⁾ On the Rotterdam kakemono, Pl. III Fig. 2, are the same red seals as on the one represented on Pl. VII. — Pl. III Fig. 3 has not a signature, but the same red seal as Pl. V Fig. 2.

²⁾ The moustache-stick, of which examples may be seen in various European museums, is a *sine qua non* to the Aïno man. It will be noticed in use in several of these pictures. The custom is at least three or four centuries old; as the first European visitor to Yesso (the Portuguese missionary FROES who, as already mentioned, visited the Aïnos in 1565) states that "they have a terribly long beard and very large moustaches which they lift up with a small stick when they wish to drink" (SIEBOLD-VRIES, 98.)



I. 1051. Sign,
outside.



I. 1051. Red seals,
inside.

Fig. 3 shows two Aïno women, and on the back of one of them a little, impish child¹⁾. All three have the strong, continuous eyebrow and the broad, blunt nose which one sees repeated again and again in other Aïno pictures. One notable peculiarity is that the customary tattoo-marks around the mouth and on the back of the wrists are here of a bright *green* colour, instead of the almost invariable *blue*. SIVER, however, according to my translator, says „green”, and not „blue”. It will be noticed that the woman in the background is smoking; a practice which seems little associated with the female Aïnos.

With regard to the superscription, Dr. BUCHNER has kindly supplied me with a translation (which he gives *quantum valeat*) obtained from a Japanese student in Munich. “The inscription”, writes Dr. BUCHNER, “is poetical, and is to this effect: — ‘The nation of the Aïno lives on many islands, surrounded by a wild sea. The people are very industrious; and also jealous. When that nation will obey the Emperor of Japan, but not till then, their history shall be praised in songs’. Then follows a Japanese song. The signature is ‘HEIASAKA’, with the cognomen ‘BOUNDEI’”.

Plate IV contains the reproduction (as in the other two cases, on a reduced scale) of two more kakemonos preserved in the Leiden Museum.

The first of these is a copy of n^o. 7754, Series 360. (No signature or seal). It represents a man and a woman walking along, and it evidently illustrates the familiar Aïno theme of the hunter setting out on an expedition, accompanied by his wife. According to Aïno custom, the man carries his pipe and tobacco-box in one hand, and in the other is his unstrung bow. His quiver of arrows, usually suspended from the forehead, when not likely to be suddenly required, is here slung transversely across the body, — as in Fig. 1 of Plate V (etc.), thereby rendering the hunter ready for action. The woman is carrying the provisions for herself and her lord, in a bundle of matting of the usual kind.

Probably the first thing that strikes one in this picture is the large, staring eyes of the man and woman, which (in the latter case particularly) have a most grotesque effect. As already noticed (*ante*, p. 8), the Aïno eye is much larger and fuller than that of the Japanese, and it is not obliquely set, as with the latter people. It is, in short, the European and not the Mongolian eye. In the picture under consideration, the Japanese artist has been strongly impressed with this fact; and he has even gone to the extreme of placing the woman's eyes obliquely, in the *opposite* direction to that of the Japanese. In his opinion, the Japanese eye is correctly placed, and therefore the Aïno eye appears to slant in the wrong way. It is thus evident that this is an exaggeration, and (whatever may be said of the other pictures) it may reasonably be inferred that all the other peculiarities pointed out by this artist are exaggerations. But what is really of importance is that the features thus rendered so prominent, — not only the large eyes but also the long, coarse body-hair and the physical conformation, — are manifestly Aïno peculiarities, whether exaggerated or not.

For the first time, also, in the present selected series, notice is taken of another characteristic of the race, the marked depression on the fore-part of the skull, — to which a passing reference has been made on a previous page (p. 18). Whether this is the

¹⁾ This method of carrying babies, which the Aïnos share with Red Indians, Gypsies, and other races, is illustrated in the large Amsterdam picture (Plate XVIII), and also by Captain St. John in the Frontispiece to his book.

result of carrying heavy burdens suspended by a band across the forehead, or whether the defect is congenital, it is shown in many of these pictures¹⁾.

The platyemism which is so frequent among the Ainos seems also to be indicated by the appearance of the shin-bone of the man's right leg. This feature will again be referred to on a later page. The brute-like character of the feet, both as regards their shape and the appearance of the toenails, of which some previous pictures have given us instances (*ante*, pp. 17 and 20), are here again emphasized, especially in the case of the man.

Notice may also be taken of the quiver, slung from the man's shoulder and not from the forehead. And the tattooing round the woman's mouth, and on her wrists, may further be pointed out. Also the knife hanging at the woman's girdle, according to custom.

The Leiden Museum contains also a duplicate or copy of this picture, painted by TAJOSKI, at Nagasaki. Moreover, there is a third kakemono of the female figure, but unattended by the man. The picture here reproduced seems to me to be the original, but as the other two contain many modifications, I subjoin a brief note of these²⁾.



Sign I. 1055³⁾.

Fig. 2 of Plate IV represents two Ainose conversing in front of a house. It also is reproduced from a kakemono (N. 1055 of Series I.) in the Leiden Museum. Like some of the other pictures, it shows a marked articulation of the great toe, in each of the two men. Possibly this possesses little or no significance.

The two scenes in Plate V, together with Fig. 3 of Plate III, constitute the series obtained from the "SIEBOLD Collection" at Munich. They are specially interesting to myself, as they form the nucleus of the present series of reproductions, the originals at Munich having been the first Japanese pictures of the Ainos which I had seen. "The three pictures are 62 centimètres in length by 35 in breadth", writes Dr. BUCHNER. "The hairs on the arms and legs are from 2 to 4 millimètres"⁴⁾.

¹⁾ PH. FR. VON SIEBOLD makes the following remarks (SIEBOLD-VRIES, 113, *note*) in this connection: "The Ainose carry all burdens on the back by means of a strap running over the forehead. Having followed this custom from childhood, the *os frontalis* must, of course, have an unnatural inclination and be pressed backward, which is also the characteristic of their foreheads." The correctness of this deduction may, however, be questioned: (see remarks on p. 18 *ante*, note 1).

²⁾ The duplicate first mentioned (by TAJOSKI, Nagasaki) is N^o. 1052 of Series I (Leiden Museum). In it the following departures from the original may be noted. The man's hair and beard is black, without any grey; the eyes are mild and pleasing, without the grotesque, startled look in the original, and the pupils, which are brown in colour, are large and proportionate. His clothes are of the same hue as the woman's in the original; but the colouring shows less finish and detail. One aberration is that the strap by which the quiver is slung round his body is coloured green instead of red; while the girdle is of a deep brown. His bow is one uniform drab colour (except for the darker markings which indicate the ligatures), and the pipe is also drab. The tobacco-box is almost identical in colour with the man's garb. The whole appearance of the face, as also the figure, is more *humane* than in the original. The feet of both man and woman are much less brute-like, notably the great toe of the man's left foot, — irregularities of outline being smoothed over. The quiver is of a reddish hue, instead of light grey; and it lacks the "x" marks.

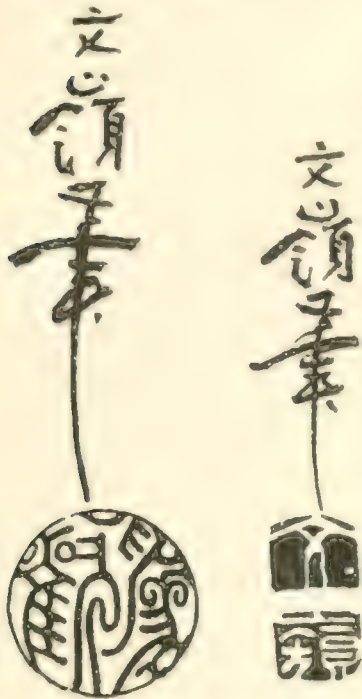
The woman is also much milder in appearance. Her eyes are modified and pleasant, and of brown colour. Her mouth is a trifle longer, and without the "pursed up" expression of the original. The fish basket, or wrapping, is of the same colour as her dress. One of the beads of her necklace is red; and it lacks the white pendant seen in the original. The two figures are walking across a greensward, without the specialized plants of the original.

The other copy is N^o. 7786 of Series 360 (Leiden Museum), and represents the female figure only. It is on a much larger scale than either of the others. On the whole, it resembles the original; but the eyes are not startling, and the general expression is mild. The necklace is coloured dark-blue, and the pendant red. The fish-bag is green. There is no knife at the waist. The feet are quite modified and human.

³⁾ With the inscription *Yezo jin* "Men from Yezo". The same inscription is found above the seals on p. 20.

⁴⁾ The painter of the three München kakemono's is BUNREI of Hayasaka.

Fig. 1 (N. 191/301) shows an Aïno hunter preparing to discharge an arrow at two deer (moose) in the background, obviously intended to represent his quarry, although quite out of his line of fire. The figure of the hunter is admirably drawn. He wears the true Aïno dress of woven strips of bark (*atsushi*), underneath which is a shirt and breeches of fur; and, so far as one may judge, he appears to possess nothing, either in his attire or his weapons, to denote the Japanese influence. He has the muscular, thickset frame, the shaven forehead, the black hair and the *kisento* body of the Aïno; and altogether he suggests the idea of one of the best types of his race, of pure aboriginal stock, yet not displaying its more uncouth attributes in a marked degree.



Sign and red seal of Fig. 1 Pl. V. Sign and red seal of Fig. 2 Pl. V.

This cannot be said of the climber in Fig. 2. (N. 187-297). Making due allowance for "foreshortening", there is here very great emphasis given to the broad, short nose and the retreating forehead portrayed in other pictures. The scene illustrates clearly one of the Aïno methods of hunting; and, even although the two bears in the tree are only cubs, as evidently they are, yet this plan of attacking them shows that the Aïno men are not wrongly credited with great courage. Another significant feature is this mode of ascending the tree by means of a long pole with a crutched handle. To a sailor this would probably be no difficult matter; but few hunters of other races would make the attempt. To those of the Aïnos, however, in whom platynemism of the humerus as well as of the tibia is a striking characteristic¹⁾, the extra agility required

for such a feat is innate. Moreover, if this drawing be in correct proportion, the preliminary spring required for fixing the pole upon the branch, and subsequently for beginning the ascent, would demand considerable agility and muscular power. It is possible to make too much of this detail; but, since platynemism of the arm- and leg-bones exists among the Aïnos, and as that infers unusual adaptability for such an effort as this, one would naturally include this hunter among those members of his race in whom that quality is highly developed.

With respect to the hunter's companion, it may be noted that he (? or she) carries the bundle of smoked salmon, which VON SIEBOLD seems to indicate constitutes the usual provisions in these hunting expeditions. A similar instance has been noticed in Fig. 1, Plate IV.

The figures in Plate VI are all obtained from drawings and kakemonos in the Leiden Museum. The most noteworthy feature in Fig. 1, contained with Fig. 2 & 3 in a book with drawings (N. 4488 of Series I) appears to be that the tattoo-marks about the woman's mouth go completely round the lips and are not of the "moustache" variety²⁾. As it is stated that tribal distinctions are observed among the Aïnos, as among many other races, by the different patterns of the tattoo-marks, this detail is worth mentioning. The criss-cross

¹⁾ See remarks on page 10, *ante*.

²⁾ See remarks on this subject, pp. 14 and 15, *ante*.



Red seals of
Fig. 4 Pl. VI,
inside.

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Sign of
Fig. 4 Pl. VI,
outside²⁾.

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Sign and red
seals of Pl. VII,
inside.

Sign of Pl. VII,
outside³⁾.

marks on the back of her wrists are also very regular and complete. The hair of her head is cut short, according to the custom of Aïno women. The continuous eyebrow is here shown, as also in Fig. 2, but not very prominently in either case.

Fig. 2 does not seem to call specially for remark. The usual shaving of the fore-part of the head has not been carried out in the case of this man (nor in Figs. 3 and 4).

Figs. 3 and 4 are unmistakably two variants of one picture; and, of the two, Fig. 4 bears every mark of its being the original, — as the native dress of bark would itself indicate¹⁾. The reproduction here shown is of course on a smaller scale than the original, — which is by TAJOSKI of Nagasaki, and is preserved in the Museum at Leiden (N^o. 1053, Series I). It has already been reproduced by PH. FR. VON SIEBOLD, in his "Nippon" (Pl. XXI). Fig. 3 is here given in order to illustrate the liberties taken by the copyists, for it is evident that many copies have been made of the various pictures, and with a variety of modifications. In this instance, the alterations are in the dress, the degree of hairiness, the cephalic index, and the size of the feet — together with the lesser degree of "wildness" in the legs. For it will be noticed that in Fig. 4 there are suggestions, especially in the left leg, of the satyr qualities which some of the other pictures insist upon much more strongly. Fig. 4 also shows the depression on the forehead, visible in many of the other representations. Apart from such details, this Aïno is rather a fine specimen of a man. There is no scale to judge him by, but he seems well-grown and even tall; and instead of the broad, „snub" nose of other Aïnos his is well-proportioned and almost aquiline.

Plate VII shows the celebrated „bear-feast" of this people taken from a kakemono in the Leiden Museum, Series I N^o. 1054; painted by SHUNRI of CHISHIMA i. e. "the painter of the Aïnos". For, although the same custom is also followed by other neighbouring races⁴⁾, yet it is much associated with the Aïnos, whose chief feast it is. A fuller reference to this feast will be given on a later page. The figures represented are those of five men, a woman and a child. The criss-cross tattoo marks are here visible not only on the woman's wrists but also on her neck and the lower part of the cheek. This appears to be very exceptional. She has the usual bushy head of hair, of the usual shortness. The four men

¹⁾ Hieronymus de Angelis, writing in 1722, says of the Aïnos: "Instead of armour they have coats of small planks fastened together, which is ridiculous to look at (SIEBOLD-VRIES, 99). Fig. 4 illustrates very clearly the meaning of De Angelis's description

²⁾ In Japanese: *Yezo jin butû*, utensil of Yezo-men.

³⁾ In Japanese: *Shun-ri Chi-shima*; literally. Spring-village of the 1000 isles (Kuriles).

⁴⁾ In Japanese: *Yezo iwai no dzu*, i. e. Engraving of the Yezo feast.

⁵⁾ GENEST-JAKOBSEN.

whose foreheads are visible have them shaved in the customary fashion. All the men are covered with the coarse, black hair of the race. The arms of the three men on the left are disproportionately longer than their legs¹⁾; and if one looks at the soles of the feet which are visible (those of two of the men and the child), one sees again the indication of a relic of brute-life, the „opposable toe” of the anthropoid ape, or the „cloven hoof” of the satyr. There is, of course, no actual „cleft”, but the line which in these three instances is carried almost to the very heel, seems certainly meant to indicate a more prehensile foot than that of the higher races of man²⁾. It can hardly be believed that this effect, repeated in so many of the pictures (though in varying degrees), is fortuitous.

All the figures are clad in garments of Japanese origin, and not of the native bark. The use of the moustache-stick in drinking is here illustrated.

松前
春里
画

Sign of Ser. I
N. 1050.

We now come to a most interesting series of pictures, illustrative of Aino life in the very beginning of the present century. That, at any rate, is the most *recent* date at which these scenes can have been painted; although, as the exact period during which the artist lived is not known, it may be that the pictures are more than a hundred years old. They form one long roll (*mukomono*) or panorama, which is preserved in the Museum at Leipzig, being one of the greatest treasures of the SIEBOLD Collection (Ser. I N^o. 1050, painted by SHUNRI of Matsumaye). In reproducing them for this work, it has been necessary to reduce the scale, and also to place the seventeen consecutive scenes of the panorama on to six separate Plates (Plates VIII—XIII, inclusive). These scenes have been described by PH. FR. VON SIEBOLD, in his „Nippon” (1852); and I cannot do better than quote (and the account given by that most distinguished student³⁾).

VON SIEBOLD's remarks in explanation of each scene are prefaced by a few sentences which may also be fitly quoted, as they describe the nature of this *mukomono*, and the history of this special example. His description is as follows:

The accounts of Yezo, Krafu [Saghalien], the Kurile Islands, Corea, and the islands of Liukiu (Eng. Loo-Choo) and Bonin constitute [among the Japanese] the literature of foreign travel; and because, as is well known, the Japanese possess a singular skill in drawing and painting, their books of travel are often embellished with most noteworthy and appropriate pictures. Such pictures are also often in the form of a panorama, which unfolds itself in yard-long rolls and gives a dazzling, but often a very significant representation of the country, its products and inhabitants, with their way of living, manners and customs. For such a panorama of the Ainos of Yezo, we are indebted to the chief-interpreter TAMU FATSURO, who, in the year 1807, accompanied Prince TAKAHASHI of Jetsizen, afterwards Governor of Nagasaki, to Yezo. It was composed and painted in colours by an excellent artist who lived for a long time at Matsmae, and had occasion to observe the life, manners, and customs of the natives of Yezo. The roll is 16 mètres long and 3 decimètres broad. This precious triumph of Japanese art is preserved as N^o. 76 in the Collection of Japanese sketches and pictures given by us to the Dutch Government. The panorama represents seventeen scenes:

¹⁾ This, according to Aino tradition, was a characteristic of the pit-dwelling dwarfs from whom the Ainos themselves are believed to be descended, in part at least. (See BATCHELOR's *Ainu*, p. 309. Compare also the inference by Dr. BARNARD DAVIS (*ante*, pp. 9 and 10) that „disproportionate shortness of the leg-bones” is probably „a race peculiarity” of the Ainos.

²⁾ In this connection, reference may be made to two papers read before the British Association on 8th August 1892: one by Dr. DAVID HERBURN on „The Integumentary Grooves on the Palm of the Hand and the Sole of the Foot of Man and the Anthropoid Apes”, — and the other by Dr. LOUIS ROBINSON on „The Prehensile Power of Infants.”

³⁾ NIPPON, pp. 217—220.

Pl. VIII Fig. 1. An Aïno, accompanied by his wife, is setting out on a bear-hunt; both are in the national attire, and are barefooted, but wearing leggings; the man being equipped with bow, arrows, quiver, and the hunting-knife (*masakiri*), while the woman, who has also a hunting-knife in her girdle, carries the provisions, consisting of smoked salmon, packed in matting (*kina*), and a pipe and tobacco-box. The quiver and the salmon-bundle are carried by means of a strap passed over the forehead. The man's ears are ornamented with red bows [or knots], and the woman's with silver rings: she also wears a necklace of glass beads, and is tattooed round about the mouth, and on the lower part of both arms down to the wrist."

Compare the hunter and his wife in Plate IV, Fig. 1; the two scenes in Plate V; and the hunter in Figs. 3 and 4 of Plate VI.

Pl. VIII Fig. 2. "Two bearded, hairy Aïno men, with their barking dog, in front of the bear's den, at the moment when the bear, emerging from the hole with its cub, is struck in the eye with an arrow, and the archer yet retains the attitude of having discharged the arrow."

In this scene, notice may be taken of the half-naked body of the archer, who has thrown off his upper garment for greater freedom. The sole of his foot also shows the groove already spoken of. As this is the first of the series in which the Aïno dog appears, it may be remarked that he resembles the others depicted in later pictures.

A full account of bear-hunting among the Aïnos will be found in Mr. BATCHELOR's recent work ¹⁾; wherein he states (as do many other writers) that poisoned arrows are employed by these hunters. After having killed a bear, "they skin it and cut it up, taking great care to do away with all the pieces that have been touched by the poison of the arrows. They are careful, too, not to allow the dogs to get the heart, for that is more affected by the poison than any other part."

Pl. VIII Fig. 3. "Three Aïnos attacking a bear in the open. The animal, struck by an arrow, falls towards an Aïno who receives it on his spear, while a third runs up to his assistance with drawn hunting-knife."

The spearman in this scene wears the elegant white dress worn by some of the men in the great Amsterdam picture, Pl. XVIII. It will be noticed further that the sole of the swordsman's foot exhibits the groove, or line, just noticed in Fig. 2.

Pl. VIII Fig. 4. "Man and woman returning home from the bear-hunt; the former carries on his shoulders a living bear-cub, the latter the empty, unrolled mat."

The complexion of the woman is here very markedly fairer than that of the man. This difference between the sexes is observable in many Aïno pictures.

Pl. IX Fig. 5. "Three Aïno boys practising the casting of javelins through rings. The two younger ones have the head shaven, save for two tufts on the sides and one on the brow, and another at the back of the head. The third and oldest has his hair hanging loose about his head: and hairs are represented on his open breast and thighs. He wears a loin-cloth exactly similar to that of the Japanese peasants."

This fashion of shaving the boys' heads is common to Japanese and to Aïnos, and may be derived from either. It must be explained that "the wooden-sparred bear-cage" in the background, and the "weaving-machine fastened down to the earth" ²⁾, represented in this scene have no connection at all with the three boys, and really form a separate picture.

Pl. IX Fig. 6. "Two women swimming by the rocky sea-shore, and gathering edible sea-wrack (*kombū*). They are clothed with *ats'si* gowns, in token of their modesty. In front is a row-boat."

It cannot be said that this is a distinctively Aïno scene. Captain ST. JOHN, in writing about the Japanese (not the Aïnos), speaks of "a kind of sea-weed much esteemed by the

¹⁾ BATCHELOR's *Ainu*, chapter.

²⁾ This weaving-machine will be seen in use in one of the *Yezo Manga* pictures (Pl. XVII, Fig. 7).

Japanese for food", which "grows in about twelve feet of water, and is collected by women." These women (less prudish than their Aino sisters) strip altogether, and dive from a boat into the comparatively shallow water where the weed grows. Each has a tub floating near her, which she gradually fills with the weed¹⁾. Thus, this custom, although practised by the Ainos²⁾, may possibly be of Japanese origin.

The boat in the foreground merits some remark at this place. In his *Studien* (p. 22), HEINRICH VON SIEBOLD gives the following account of the two kinds of boat used by the Ainos:

"Their boats (*"Pelorum chippu"* or *"Penchai"*) are mostly made of oak. The smaller kind, used on rivers, are only 2 feet broad, but are from 20 to 25 feet in length; they are hollowed-out logs, and resemble large troughs³⁾. Larger boats for sea-voyages, constructed both for sailing and rowing, are made of a heavy keel-piece, with superimposed planks very carefully sewn together with twine made from the inner bark of the elm-tree. All the holes through which these cords pass are burnt in. The chinks between the planks are stuffed with moss, so as to render the boat water-tight⁴⁾. The Ainos frequently make use also of the wood of the *"Sineni"*, a kind of Catalpa, for their boats, and for the sea-going vessels a species of *Cercidiphillum Sieboldii* (*"Tsika futsup"*), and sometimes the *"Binni"*, a variety of Laurinea. The sterns of the larger boats are often tastefully decorated with carved work or with designs in yellow and black. This was in earlier times especially the case with those boats in which the tribute to the Japanese Government was conveyed to Matsumai⁵⁾".

It is therefore one of the sea-going boats that the women in this picture are using; and the stitching which unites the boards will be seen to be carefully delineated. In Figs. 7 and 14 of this same panorama, the stitches are marked with equal precision.

Four specimens of the Aino boats are shown in Plate V of H. von SIEBOLD's *Studien*; two of them (Figs. 8 and 9) represent the kind used on rivers, being simply the log of a tree hollowed out, though with very considerable attention to shape and style; and the other two (Figs. 10 and 11) being examples of the sea-going vessels, whose planks are sewn together with bark-twine. These latter examples show two tiers of planks above the keel-piece. The planks, however, do not stretch from stem to stern, in one piece. The planks from either end only reach about a quarter of the length of the boat's side, the space amidships being filled in with two other planks, which overlap those coming from stem and stern.

¹⁾ ST. JOHN, 129–131.

²⁾ „Sie leben vom Fischfang und von der Zubereitung des Seetanges, welcher in den Küstendörfern am Strande getrocknet und in grossen Bündeln meist nach China exportirt wird, wo dieser, gerade nicht sehr wohlduftende Tang gekocht, oder als eine Art Salat, in grossen Massen verzehrt wird." (Gartenlaube, p. 354.) — Compare also Mr. LANDOR's picture (introduced on a subsequent page) of a "hairy Ainu man from the North East coast of Yezo, packing seaweed for winter use".

³⁾ It may be mentioned that similar "trough" boats were used in the north and west of Scotland less than two centuries ago. (Vide "Proceedings of the Society of Antiquaries of Scotland, 1880–81, pp. 179–180; and ARMSTRONG's "Gaelic Dictionary", s. v. "Biorlinn".)

⁴⁾ Just as the ruder "trough" has been formerly used in Europe, so also has it been customary at one time to make boats of wood, the separate planks of which were sewn together in the Aino fashion, no nails or metal rivets being employed. A passage in the Heimskringla (Saga XIV) shows that, in the middle of the twelfth century the Norwegian Lapps or Finns, were in the habit of building large sea-going boats without the use of a single nail, the timbers being sewn together with *sen*, a word which is interpreted to mean either the sinews of an animal, or a certain kind of grass.

⁵⁾ Figs 14, 15 and 16 of this mukomono, or panorama, represent the conveyance and delivery of the tribute; and two of the boats are shown in Fig. 14.

and are stitched to them. The reason of this arrangement seems to be the obtaining of the necessary breadth of beam, which otherwise could not be obtained with planks of so solid and unelastic a form. At this stage of boat-building, the idea of thin planks, capable of being easily bent, had not yet been evolved. The two boats in H. VON SIEBOLD's diagrams have this further advantage that they show the oars and thole-pins. Only one thole-pin is required for each oar. The pin is tied to the bulwork by ligatures. The oar is fashioned so that the handle broadens out at the part where it would touch the tholepin; and at this broad place, a hole is made, into which the thole-pin fits. There are five oars on each side, and in one of the designs it would seem as if they were meant to be worked by five men, each rowing a pair of oars. But, in the other representation, it is evident that the oar at the bows and the „stroke-oar” are intended to have each an individual oarsman, as there is no corresponding oar or thole-pin on the opposite side. The eight intervening oars (four on each side) may, however, have required only four men; and probably this was the case. One of these two diagrams (Fig. 11) shows an eleventh oar, situated near the stern of the boat, on the left-hand or „port” side. This was the steering-oar; and its use will be seen in Fig. 7 of the “Nippon”-panorama, the scene about to be described. It may be added that the boat now referred to shows in its stern a semi-circular niche, obviously meant for the oar when used to propel the boat by the process known as „sculling”. A like sculling-place will be noticed in one of the boats in Fig. 14 of the panorama; but not in that shown in Fig. 6, nor in any of those in Plate V of the *Studien*.

We now come to the next scene of the panorama, which is thus described:

Pl. IX Fig. 7. “Two Ainos in a rowing-boat, seal-hunting. The scene represents the moment when the one standing up in the boat has just launched the forked harpoon at a sea-bear (*asarasi*); the toher is steering the boat and at the same time calmly smoking his pipe. The latter has a fillet tied around his head, similar to those yet worn by the Japanese peasants, fishers and day-labourers”.

This scene recalls the rude sketch in the *Siver-series* (Fig. 10), to which it is immensely superior in all respects. The method of steering is here very clearly shown; and it will be seen to be that of the “vickings” of northern Europe¹⁾. Here, as also in Figs. 6 and 14 of the same panorama, the rope loop which keeps the steering-oar in place is carefully delineated. It is obvious that the harpooner pulls the boat with a pair of oars, though these are not depicted. With regard to the men, it need only be said that they show the usual Aino characteristics. From VON SIEBOLD's reference to the fillet worn by the steersman, it might be suggested that the use of such a fillet among Japanese peasants and fishers is an inheritance from the Aino forefathers from whom many of them are believed to be descended.

Pl. X Fig. 8. “The bear, which has been reared by the house-wife, is here taken out of its cage by five men with a rope round its neck and the two hindfeet and is dragged away in order to be slaughtered at the *Omsia*-Feast. The foster-mother — (as is well-known, the Aino women often suckle the young bears) — follows at a little distance, with a pail of rice-beer (*saki*), tearing her hair in dismay. The hoary old grandfather goes on in front with joyful gesticulations”.

Nothing in this scene seems to call for special remark. The men, although clad in the more modern cloth garments of foreign origin, have the shaggy black hair and the other

¹⁾ The large rowing-boat in the middle of the bay in the great Amsterdam picture strongly resembles such a vessel as the “vicking ship” of Gokstad.

distinguishing characteristics of their race. As in most of the pictures, the woman is of fair complexion, and not hirsute. The next scene is a sequel to the foregoing.

Pl. X Fig. 9. "The bear is here pressed and choked to death between two large logs. The whole clan is engaged in this operation. Several men haul at the rope and sit upon the upper log, in order to increase the pressure; and among them is the old man and a weeping¹⁾ woman.

The house-wife sits apart, weeping also, beside the *saki*-pail, with drinking-cups in readiness for the others after the slaughter."

Two of the men in this scene have their heads encircled with the fillet noticed in connection with Fig. 7 of this panorama. The two women and also the man running forward to administer the *coup de grace*, are attired in the beautiful white garments, with coloured patterns, already seen in Fig. 3; and subsequently in the great Amsterdam picture. The men are very wild in appearance. It is difficult to follow the artist with regard to the head of the man on the extreme right. If the head is in profile, it is quite ape-like. But perhaps only the back of the head is meant to be represented; although, in that case, the depression in its outline is not easily explained.

After the death of the bear, the great bear-feast comes in natural order.

Pl. X Fig. 10. "The bear-feast (*Omsia*), the special sacrifice of the slain bear to the god *Kamui*, protector of the house. The dead bear lies stretched out upon a mat, between two (ancient Japanese) swords²⁾, with two *inao*³⁾ in front, set upon stakes, and, as meat- and drink-offerings, the following articles are placed in front: a lacquered dish containing cakes, and two similar salvers with filled *saki*-cups and a *saki*-can. Near at hand [in the background] costly clothing is hanging up. Two Aino men, seated opposite each other and exchanging salutations, are about to partake of the *saki* placed before them. The whole scene denotes one of the ceremonial feasts offered to *Kamui*"⁴⁾.

Akin to the great bear-feast, and following close upon it, is such a scene as that which forms the subject of the next picture, described by VON SIEBOLD in these terms:

Pl. XI Fig. 11. "A banquet, given on the occasion of the *Omsia*-Feast. Two richly-dressed old men, the guests, are seated on mats, partaking of bear-soup; another man is stretched in a reclining attitude, leaning on his elbow; and a fourth, probably the host, sits on the ground outside the mat, in a somewhat stiff posture. (In Japan, also, the host has the last place). Women present food and *saki*, while two⁵⁾ half-clad men dance with gesticulations. In the background is seen the cooking-place, where two men of the lower class stir the fire and cook and taste the soup. Black and red lacquered (Japanese) dishes and gift-plates stand ready".

It will be noticed that one of the two "men of the lower class" has the fillet, already spoken of, encircling his head. As he is the only one of the group so distinguished, it seems probable that the fillet is, as in Japan, only worn by the lower castes⁶⁾. Two of the other men, namely, the one assumed to be the host, and also one of the dancers,

¹⁾ The painter represents the act of weeping by the left hand spread over the eyes, a gesture which is also in use among the Japanese. In a similar manner, sleep is denoted by supporting the head, on the left side, by the palm of the left hand; a sign-language common to the neighbouring peoples of the Old and New World in the vicinity of the northern ocean. [Ph. Fr. v. S.]

²⁾ FARASÍ SIVEL, in his *Yezo siva wi* ("Collectanea regarding the Ainos"), written in 1786, — and referred to as "SIVEL b" in the present work — makes several quotations from the *Ebbis-sushi* ("Aino History") of a Japanese writer of the name of ARAI. That writer states, *inter alia*, that the Ainos have no great regard for gold and precious stones, but "highly esteem things that are old, such as daggers, swords, etc."

³⁾ For a brief reference to this and other matters relating to Aino religion, see pp. 29, 30 and 32 *post*.

⁴⁾ For a reference to "Kamui", see p. 30 *post*.

⁵⁾ One of these two men appears in Fig. 12, on the extreme right. One or two inaccuracies of this trivial nature may be pardoned in the attempt to reproduce, on six Plates, the seventeen consecutive scenes of the panorama.

⁶⁾ Compare, however, the remarks made by Mr. BATCHELOR as to the "crown" of willow shavings worn at the Bear-Feast. (BATCHELOR's *Ainu*, 174—175.)

wear the white garment previously remarked. The appearance of the semi-nude dancers is altogether corroborative of H. von SIEBOLD's impression that the Aïnos represent "primitive man". Notice may also be taken of the sole of the left foot of the reclining figure, which again shows the line in the integument which many other pictures delineate.

As the foregoing scene is understood to complete the *Omsia*- or Bear-Feast, something may here be said of that important Aïno festival. Although not peculiar to the Aïnos, as has been pointed out, this feast is one of the most important events in the social and religious life of these people. It has consequently been described by many writers. The representation given in this panorama (Fig. 10) is not so elaborate as the scene which constitutes Plate VII. That Plate is believed by PH. FR. VON SIEBOLD to be probably the work of the same painter as the author of the panorama; and in connection with it he gives the following account ¹⁾:

"The Aïnos of Yezo usually celebrate this feast on a pleasant day in autumn. An elegant wooden hut (or bower) is built outside the village, decked with branches, and inside on a wooden screen is fastened the head of a newly-killed bear. Weapons and other precious articles are displayed as a show in the bear's chapel, the *inao* is set up inside and out, and in front of the chapel mats are spread, on which the Aïno-families delight themselves with food and drink, and with singing and dancing. The principal dish is soup with bear's-meat, and the pleasant Japanese *saki* is their festal drink. The weapons, mostly Japanese, cutting and thrusting swords, etc., belong to the chief of the village, who occupies the place of honour, opposite these insignia of his official dignity. The Japanese liken the *Omsia*-feast to their *Matsuri*, a well-known *Kami*-feast."

It is to be remembered that the bear-feast is to a considerable extent a religious ceremony. The old Japanese swords which adorn the bear's "chapel" are reserved exclusively (it would appear) for solemn occasions. They are visible on either side of the dead bear in the feast-scene (Fig. 10) of the panorama; and in that connection it was observed (preceding page, note 2) that two Japanese writers of last century had pointed out the high esteem in which such old weapons were held by the Aïnos. At the important funeral ceremony known as "*mekka*-beating" (otherwise *metsu-taütshi*, or *mets-taütshi*) ²⁾, the Japanese sword is again employed.

Akin to the ceremony of the Bear-Feast, as described by VON SIEBOLD, and perhaps really identical with it, is that which SIVEI speaks of in the following terms:

"Their great festal day occurs at the end of the year. The chief of the tribe performs priestly ceremonies, and offers prayers and incantations to the Sky, Earth, Fire, Wind and Water. The Sky is called *Kauto-Kamui*.... This service is known as *Yo-man-ti*. They have a kind of altar; and at the four corners of the altar are set up pieces of sacred paper, and all around it are flowers made of willow-wood [*inao*], and it is adorned all over with valuable things. Everybody engages in worship, and in drinking liquor. They then place [?] a bear, and the head of the tribe and all the others proceed to the altar in order to shoot the bear. The host first invites the others to shoot the bear, but they decline. Then the chief bows to the four corners of heaven and earth, whereupon the guests shoot the bear. The bear is then roasted, and they eat, drink, and are merry — day and night; the festal ceremony only concluding with the liquor" ³⁾.

On comparing these accounts of SIVEI and VON SIEBOLD, it seems not unlikely that they

¹⁾ NIPPON, p. 203, note 32; p. 219.

²⁾ At the funeral of an Aïno, each of the assembled relatives takes this sword, in turn, and strikes at the head of the chief mourner (or representative of the deceased) until it bleeds. By this means he is understood to atone for any unfilial or unbrotherly act of which he may have been guilty towards the deceased. At one time, says SIVEI, the Japanese themselves followed a similar practice. (See SIVEI (a), with reference to Pl. XIX-XX; and page 45 of SIVEI (b), where the historian ARAI is also cited.)

³⁾ All these translations from SIVEI have been made by me from the dictation of Dr. K. S. KURAHARA, now Principal of Kumamoto College, Japan; for whose courtesy in the matter I feel much indebted.

speak of the same feast. According to Mr. BATCHELOR, however, such a celebration takes place on any occasion when a bear has been killed by the Ainu hunters; nor does he seem to indicate that the "sacrifice" of any of the bears which they have reared in the manner already described is limited to any particular season of the year ¹⁾.

A few words may be said here with regard to the terms *inao* and *kamui*. For the first term one cannot do better than refer to Mr. BATCHELOR's chapter on "*Inao*, or Religious Symbols" ²⁾. "*Inao*, briefly defined, are pieces of whittled willow wood, having the shavings left attached to the top." Examples of these will be seen in both the "bear-feast" scenes, and in Fig. 14 of the panorama. They are the "flowers" of willow-wood mentioned by SIVER. Usually, they are spoken of as "gods." But Mr. BATCHELOR says that "in no sense can these willow-wands be called gods. They are merely offerings to the various deities, though they hold a very important place in the Ainu religion" ³⁾. He also states: — "The Ainu never go to fish in the sea without a small piece of willow wood and a knife. This is in case a storm should arise, and they therefore desire to call upon God to help them. In such a case, they hastily make a few *inao* shavings, and cast them into the sea, at the same time offering up a prayer that they may be saved" ⁴⁾. These willow-wands will be seen in the bow and the stern of each of the boats in Fig. 14.

Kamui "appears to come from the same root as the Japanese word for God, which is *kami*," remarks Mr. BATCHELOR; and he adds that he is "of opinion that the Japanese borrowed their word *kamu* from the Ainu *kamui*." In the same place ⁵⁾, Mr. BATCHELOR discusses the various shades of meaning of this word; from which it appears that while it signifies "god," it has a very wide application, and seems to convey the idea of something superlative, whether good or bad, beautiful or hideous.

Having touched as briefly as possible upon the various points suggested by the Bear-Feast, let us resume the consideration of the Matsmaë panorama. The next scene is assumed to form a sequel to the four which precede it.

Pl. XI Fig. 12. "The banquet is followed by exhibitions of boxing, wrestling, and fighting with the *plumpsack* ⁶⁾, whence it is to be inferred that such festivities are usually thus united. The grouping of the Ainu wrestlers quite recalls that of the Japanese, and one of them may therefore be recognized as umpire. In addition to these men's games, a boy is playing at the side with a red weasel (*Mustela sibirica*) fastened by a cord." [In the present divided reproduction of the panorama, this boy appears on the extreme right of Fig. 13.]

Pl. XII Fig. 13. "Here is shown a drinking-party, at which the tobacco-pipe and the Japanese *samsen* (resembling the zither) is not wanting. The company proper, consisting only of men, sit upon mats, and one of them lies stretched out at length, his neck resting on a wooden block, ornamented with carved work. This we recognize as the hard pillow which is also in use among the Japanese. Two others join hands and appear to be conversing, while a third — a common man — with arms stretched forward and hands placed close together (a gesture of politeness) approaches those seated on the mat. The grey old grandfather who is sitting on the mat, looks on and listens; and on a separate mat, which apparently is meant to indicate another room, sits the housewife beside her food and drink vessels, while near her crouches the old mother; — a truly patriarchal family-group."

Pl. XII Fig. 14. "Separated by mountains and rivers from the distant fatherland lie two large boats at anchor in the Bay of Matsmaë. These vessels have their bow and stern adorned with the *inao*, and one of them has a spear set up in it. In these boats may be seen rolls of bear-skins, bundles of clothing, and *saki*-casks.

¹⁾ See BATCHELOR's *Ainu*, 162 and 174—8. ²⁾ *Ibid.*, ch. VI. ³⁾ *Ibid.*, 96.

⁴⁾ *Ibid.*, 98. ⁵⁾ *Ibid.*, chap. XVII.

⁶⁾ VON SIEBOLD adds that "the *plumpsack* is the *sutsutsi* pictured on Tab. XIX A. Fig. 4" of his *Nippon*.

Pl. XII Fig. 15. "On the shore a tent has been erected, in which may be seen the house-wife with her cooking utensils and other articles, and her little boy. Bear-skins, rice-bags, and *saki*-barrels lie around, and men squat together and converse."

Pl. XIII Fig. 16. "Here the chiefs, attired in their best clothes, and with the woman and child, are advancing in a long row, leading one another by the hand, and preceded by a Japanese in official dress. They bring the tribute — rolls of bear-skin — borne by Ainos of the lower class, to be rendered to the Prince of Matsmaë. They are all without weapons, a sign of their servile subjection."

As this scene will be considered in connection with the smaller Amsterdam picture, which it strongly resembles, we may here pass on to the concluding section of the Matsmaë *mukomono*.

Pl. XIII Fig. 17. "The panorama now ends with a repast which the Prince ordains to be given to them. Rice and rice-beer (*saki*), their favourite food and drink, is set before them in abundance, in lacquered vessels. Men and women dance with gestures of joy, while an old man with folded hands utters a thanksgiving. In the background are the return-presents: rice, *saki*, and tobacco, these welcome gifts and the only alien necessities of life of these children of nature."

Thus ends this valuable and extremely interesting succession of pictures representing the life of the Ainos of Yesso a hundred years ago. It is the work of a close observer and accomplished artist — according to the canons of Japanese art. And we of the West are assured by the first (in time and rank) of Europeans who have made a thorough study of the Ainos, that this panorama truly depicts the life, manners and appearance of "these children of nature."

Of a very inferior style of art, but interesting nevertheless, are the illustrations in a little book preserved in the Hessische Museum at Darmstadt, and entitled "*Yezo Manga*," or "Desultory Sketches of the Crab-Barbarians"¹⁾; "republished in the year *Ki-wi* of the period *Ansei* (A. D. 1859), by the Master of the Many-Energies-Tower (*Toki-shirō Shujin*)."²⁾ This book contains a series of coloured pictures, thirty-two in number, of which the greater part are executed in a very rude and hurried manner and with a marked tendency to caricature. They are indeed, as the title states, mere "desultory sketches," jotted down hastily, as if in a pocket sketch-book or journal, rather than in a more serious work. For a translation of the explanatory remarks bearing upon these pictures (as also for much more in the present pages not specially acknowledged) I am indebted to my friend Professor GUSTAV SCHLEGEL, the eminent Leiden Sinologist. Of the pictures themselves I have only made a selection for reproduction; and this selection fills the Plates XVI & XVII now to be considered. I here annex the whole of Professor SCHLEGEL's valuable translation; with the relative number of each picture in "*Yezo Manga*" thereby explained. Such of them as are reproduced in the present work are distinguished by the addition of a number, corresponding to that given in the Plates. Professor SCHLEGEL's translation (printed in smaller type than the text) is as follows:

Pl. XVI I. [1.] "Two natives of Yezo. As they have no letters or writings, they draw what they want to express on the sand or in the ashes of the hearth, as shown in the engraving"³⁾.

There is nothing distinctive in the stooping figure. The man who is standing is remarkable for his low, flat skull, and he possesses the Aino characteristics of the continuous eyebrow, full moustache and beard, and peculiar formation of the feet.

Pl. XVI "II. [2.] Portrait of Yeyutoi³⁾, chief of Akken; illustrating the bow and arrows of the natives and the mode of shooting."

¹⁾ *Yezo* = Aino (or "Crab-Barbarian"); *man* = desultory; *ga* = sketches.

²⁾ For remarks on Aino script, see Appendix.

³⁾ Glossed "Yuto" by the German annotator of the book.

The next series [3–13] relate to the *inao*, or religious symbols spoken of on a previous page.

Pl. XVI "III. [3–5.] On the right, the symbol of the Fire-God. On the left, the symbol of the female divinity. Beneath, the symbol of the male divinity."

Pl. XVI "IV. [6–9.] Above: Amulet centipede suspended on New Year's Day, called *Haruke (Inao)*.

On the right and in the middle: Amulets for preserving quiet and security in the house, called *Kikchi Inao*.

On the left: Amulet against small-pox, called *Shuto-Inao*."

Pl. XVI "V. [10–12.] Above: Amulet suspended in the houses of the Aïnos, called *Chi-kats'fu Inao*."

On the right: Straw-puppet in human form, called *Ikoshi vatsuke Inao*.

On the left: Amulet protecting against enemies; *Kai-teki*." (戒敵)

Pl. XVI "VI. [13.] Process of whittling these amulets from willow-wands" ¹⁾.

Pl. XVI "VII and VIII. [15–21] 15–18: *Yangarap'te*; Three different forms of salutation: (15) kissing, (16–17) greeting superiors, and (18) shaking hands. 19: Sitting in state. 20: Going to audience. 21: Female mode of greeting, by rubbing the nose with the finger" ²⁾.

The sketch entitled "Going to Audience" at once recalls the first four figures in Fig. 16 of the Matsmaë panorama; and both of these are closely akin to the lesser of the two Amsterdam pictures (Frontispiece). In the "*Yezo Manga*," however, the three Aïnos are (making all allowance for their stooping posture) of much lower stature than the Japanese official. Either this is an obviously untrue representation, or else it indicates that the "*Yezo Manga*" (which was only republished in 1859) is a work of some antiquity. For no recent traveller seems to assert that the Aïnos as a race are nowadays of lower stature than the Japanese, themselves a small race ³⁾. On the other hand, everything points to the former existence of very dwarfish Aïnos, and if the "*Yezo Manga*" was compiled in 1613, when the Aïnos of northern Yezo were "very little and like dwarfs" ⁴⁾, this picture would be correct enough.

A view of the port of Hakodate, and a scene on the coast of Nanaye form N^o IX of this series; and N^o X shows some of the male and female inhabitants of Yetorop (one of the men being clad in the old dress of bark, or *atushi*). Neither of these are here reproduced. The next is:

Pl. XVI "XI. [23.] represents a "Yetorop man harpooning a seal (*ottosei*)," and 22: shows a boat of Karafto (or Saghalien) drawn by a team of dogs, running along the shore."

Both of these scenes, but particularly "22", exhibit what may be called the "Eskimo" or "Lapp" affinity indicated by many characteristics of the Aïnos. In some points there is marked dissimilarity between these two types, but in several respects they are linked together. And one link is the common use of a special breed of dogs, employed chiefly in drawing boats (as in the picture "22"), or sledges (as in Fig. 2 of the Rotterdam series, *post*). It is noteworthy that both of these representations of dog-teams bear reference to the *Saghalien* branch of the Aïnos; and there are several indications that as one goes north

¹⁾ For further accounts of the *Inao*, see BATCHELOR's *Ainu*, 60, 87 and 192.

²⁾ See the chapter on "Etiquette" (Chapter VII) in BATCHELOR's *Ainu* for fuller information on the various forms of greeting.

³⁾ In this connection the following statement by Mr. BATCHELOR may be quoted, as an addition to other remarks (see pp. 8 and 9 *ante*) on the subject of Ainu stature: — "The average height of true Ainu men — that is, those who have no Japanese blood in their veins — is five feet four inches, and that of the women five feet one and a half or two inches. But the Ainu and Japanese half-breeds are smaller. The men average five feet two inches, and the women five feet. This is a curious fact, and one which I think has not before been noticed." (*Ainu*, p. 20).

⁴⁾ SIEBOLD-VRIES, 101–2.

into Saghalien, or north-east into the Kurile Islands, one finds in a more marked degree than in Yezo, those traits which are common to Aïnos and to such races as the Eskimoes and the sub-Arctic races of Asia and Europe. The harpooning scene (23) may be compared with Fig. 10 of the Silver-series, and with Fig. 7 of the Matsmaë-panorama; to the latter of which this scene bears a close resemblance.

It will be noticed that, both in "23" and "22", the boats are made of boards stitched together, after the common Aïno fashion.

Pl. XVI "XII. [14.] *Peraun-tomi kamoï* (ペラウミ トシカ モイ) A kind of lyre-like helmet, considered as the most precious object by the Aïnos."

Nº. XIII is not reproduced here, but it is thus described by Professor SCHLEGEL:

"Top, right side; The *Peraun-tomi kamoï*. Left side: Two kinds of sword; a female ornament, called *chi kishiyeni*, *tomi kamoï*, or *shitttoki*. Bottom, right side: *Murakustaushi kamoï*, a kind of tares or spurious paddy, of which the amulets are made. Bottom, left side: a hedge outside the house, with dogs' skulls¹⁾ upon sticks, and wisps of straw, called *Nushi Yasan* (? *Nushi* = lord), or *Nusa-shiyan*".

Pl. XVII "XIV. [5, 5a & 6.] "House upon piles, covered with thatch called *Puh*; on the right of it is a tree-trunk, about 9 feet high, with steps cut in it. It is used as a ladder for getting up to the house. To the right of it is a house of the Western Aïnos, (6) covered with bamboo leaves."

Nos. XV and XVI are not reproduced. The description is as follows:

"XV. Top: Pile of wood, bedded cross-wise, with scoop, called *Kamoï chi-ya*. Bottom: House covered with bark, called *Yaaraki tai-chi-se*.

XVI. Two houses covered with rushes (蘆荻) called *Shiyarikiki tai-chi-se*, "*yoshi* or *Hagi* (*Lespedeza*)."

The bark-covered house (XV), and one of the two which are covered with rushes (XVI), are identical in shape with the leaf-covered house in Pl. XVII Fig. 6. The only difference is the nature of the covering placed over the bamboo frame-work. The other rush-covered house (XVI) only differs in a slight degree from the others.

Pl. XVII "XVII [2] Pounding rice; winnowing rice; offering the sediment of wine to the Fire-God; brewing *saki*; rice-pot (? iron); packing-up rice; matting for packing-up."

The aspects of Aïno life depicted in this little group of scenes are not repeated in the other selections in the present work; excepting, of course, the familiar "altar" scene, with the sacred *inao*. Equally familiar is the subject of Nº. XVIII which — for that reason — is not here repeated. It is entitled "An Aïno dinner", and it closely resembles the well-known representation of "The bear-feast."

Pl. XVII "XIX. [4.] Aïno dance."

Grotesque as are most of the figures in these "Desultory Sketches of the Crab-Barbarians," none are more so than the ten dancing Aïnos in this scene. It will be observed that the two on the extreme left are women, and the daub of blue paint round their mouths (denoting the tattoo-marks) gives a most clown-like effect to the face. The same appearance is given to the women's mouths in „Fig. 2“, „3“, „10“, „8“, and „7“.

The next three pictures, which are not reproduced here, are explained thus:

"XX. Ladle and spoon, pots, eared pot, wine-pot with wine-spoon, hampers used when travelling, boxes and covers, mortar and pestle, winnower."

"XXI. View of cliff *Karifa*, several hundreds of fathoms in height: view of the island of the white birds."

"XXII. Musical instruments. Left side: The five-stringed lute. Top: The *Hou-tho* (胡桃笛)

¹⁾ Compare the skulls upon sticks in the great Amsterdam picture.

flute or *neshi ko ni ka repp* ネシコニカレフ. Centre: The mouth harmonium¹⁾ (口琴) or *mukhuri* (6 holes?) four to five inches long. Bottom: Large drum, made of wood covered with the skin of the *haina* (海馬) or hippocampus (*ita shibē*); drumstick. Right side: A plant *Chirekaretsu*, which is either hollow or whose stem can be hollowed out, which is used as a musical instrument."

The manner of using these musical instruments is shown in the next illustration. (With them may be compared the banjo in Fig. 13 of the Matsmaë panorama.)

Pl. XVII "XXIII. [3.] There is here represented (1) a man playing on the *Hou-tho* flute, (2) another man blowing the *Chire-karetsu*, (3) another beating the drum, (4) another playing on the lute, and (5) another playing on the mouth-harmonium."

Nos XXIV and XXV relate to certain plants of Aino-land, which do not call for mention in these pages. The next two plates, however, are worthy of reproduction.

Pl. XVII "XXVI. [9.] Top: Collecting the *Trapa incisa*. Bottom: [10] Digging up edible roots."

Pl. XVII "XXVII. [8.] Ainos engaged in feeding their domesticated owls."

The digging implements in "Pl. XVII Fig. 9" are probably those of deer's horn referred to by von SIEBOLD²⁾; and it is likely that the "sharp mussel-shell in place of a knife", of which he also speaks, may be recognized in the barkpeeling scene (Nº. 11, below).

The mountain of the *Shiri heshi* and a volcano near *Usu* form the subject of Nº. XXVIII. XXIX exhibits a weaving-shuttle, thread, and other relative articles. The two following pictures which are here shown, are intimately connected with this subject and with each other.

Pl. XVII "XXX. [11.] Ainos engaged in stripping the bark off the *Microptelca parvifolia* tree (Chinese 榆 *Yü*, Japanese *Nire* or *Aki-nire*, in Aino *Ohiyo*). The bark is steeped in hot water, then pounded, and then woven into stuff for clothes."

Pl. XVII "XXXI. [7.]³⁾ The manner of weaving cloth from the bark of the *Nire* tree."

These scenes descriptive of the manner in which the Ainos obtain their peculiar garments of bast, or bark-thread, are very interesting. Because this is the ancient dress of their people, long ante-dating the cloth garments which they have, at one time or another borrowed from more civilized nations. Consequently, everything relating to their mode of obtaining and preparing the material for this primitive garb, is highly instructive. (It will be remembered that the weaving-shuttle has previously appeared in Fig. 5 of the Matsmaë panorama.)

Pl. XVII "XXXII. [1.] Drunken Aïno going home. *Ihoshike sui hoshii ki no to.*" 圖の歸酔^{イロシキスイホシイキノト}

This indicates a phase of Aïno life which even the advocates of those people admit to be very common. One trait that may be noted in this picture is the strongly-marked wrinkles on the foreheads of two of the men; observable also in Pl. XVI Fig. 14, 15, 17, 19, and Pl. XVII Fig. 8; and in the four men of the smaller Amsterdam picture, and (less distinctly) in some of those in the larger of these two. This furrowed brow may only be intended to represent age; but the third man in the smaller Amsterdam picture is

¹⁾ Mr. BATCHELOR says: "The Yezo Ainu possess but one musical instrument, a Kind of Jew's harp made of bamboo The Ainu name of this instrument is *mukhuri*." He adds: "The Karafuto Ainu are said to have a Kind of fiddle with two strings, and another with three, but I have seen these" (Ainu, p. 129).

²⁾ Cited p. 1 *ante*.

³⁾ This scene only constitutes the upper half of XXXI. Below it is a representation of "A little girl learning to draw the designs which are to be embroidered on garments. They run naked till their seventh or eighth year."

quite black-haired and, — not for this reason only, — I am disposed to regard this trait as a race peculiarity.

This concludes the “*Yezo Manga*” series. To what extent the element of caricature enters into these “Desultory Sketches” may be an open question; but they throw much light upon Aïno life and manners.

The original of the next picture to be considered is preserved in the British Museum N°. 2765, see WM. ANDERSON: Catal. of Jap. and Chinese Paintings in the Brit. Museum p. 460: Portraits of a family of Saghalien Aïnos:

“A fisherman with his wife and two children. The upper lip of the woman is tattooed blue. Her infant is slung across her back as amongst the lower classes of the Japanese, but is suspended by a cord that passes around her brow.

Artist unknown. Seal. Nineteenth century.”

In some respects, the figures here portrayed are scarcely recognizable as Aïnos. The hirsute quality, so characteristic of the race, is here entirely absent. Not only does this apply to the body of the man; but, instead of the usual heavy moustache and beard, his upper lip is quite devoid of hair, and there is only a very scanty growth on the cheeks and chin. Nevertheless, there is much else that is truly Aïno. The woman carries the pipe and tobacco-box of her lord, as well as his fishing-spear, and the baby at her back (itself having the features assigned to many Aïnos) is upheld by the usual band across the mother's forehead. She also carries at her girdle the hunting-knife of the Aïno women. But the most salient feature of all is the brute-like foot, so often delineated in representation of Aïnos. This is distinctly visible both in the man and the woman, and discernible also in the case of the boy. The articulated great toe, and the long claws projecting from each toe (and not placed as in the higher races of man) are here insisted upon with even greater emphasis than in the other pictures which exhibit this peculiarity.

It will be seen that the difference of complexion between the sexes is very strongly marked here; (for it may be assumed that the child is a female, and that the youth following the man is of the male sex). In some other pictures the apparently darker complexion of the males can be explained by the fact, already noted, that the shaggy, black hair which covers their bodies gives them, at a distance, the appearance of being darker than they really are. But in this case, the figures are on so large a scale, and the hairs are so carefully articulated, that it is beyond a doubt that the artist meant to indicate a very great difference in the colour of the skin itself.

The foregoing remarks and illustrations have chiefly borne reference to the Aïnos of the island of Yesso or Yezo; although some observations have also been made with regard to the “hairy Kuriles” and to that branch of the race which inhabits the large island of Saghalien, or Karafto. The illustrations now to be noticed, however, deal solely with the Saghalien branch of the race; being selections made from an illustrated Japanese book entitled “Illustrations and Descriptions of the Northern Aïnos.” Professor SCHLEGEL has given a synopsis of this work in the Orientalist journal “*T'oung pao*”, ¹⁾ which he edits in conjunction with Professor CORDIER of Paris; and there he gives the following account of the book:

“The work which bears this title 北蝦夷圖說, or *Illustrations and Descriptions of the Northern*

¹⁾ (Vol. II p. 403 Leiden; E. J. Brill. 1891.)

Ainos is in the library of the Museum of Ethnography in Rotterdam. It consists of four volumes, nicely illustrated, and was printed at Yedo in the beginning of the summer of the year *Yih-mao* of the period *Ansei*, corresponding to the year 1855 of our era, at the *Wen-ming* hall, by *Ma-miya Rinchi* and *Sin-tei-ren*. The illustrations were drawn by *Hasimoto Gyoku-ran* and *Syû-tan*. The work is divided into 13 Chapters. 1. General description of the country inhabited by the northern Ainos. 2. Names of the island. 3. Aspect of the country. 4. Productions. 5. Trade and Commerce. 6. Men and Things of the southern island. 7. Drink and Food. 8. Dwellings. 9. Occupations. 10. Ceremonies at Majority, Marriages, Mourning and Sacrifices. 11. The *Worotsuko* barbarians. 12. The *Sumerenkuru* barbarians. 13. Appendix. We are wont to call only Ainos the natives of the island of *Yezo*, but the Japanese also call the natives of the northern islands Ainos. The first chapter of our book says, at the title, that the land of the Northern Ainos was anciently called the island of *Krafto* or *Karafto*. Now *Karafto* is the island between *Mantchuria* and *Kamtchatka* which we call *Saghalien*. カサリイ ン It further appears that *Orokko* and *Smerenkuru* are names of natives upon the same island. They are also called *Sirun Ainos* or *Santans*. (*Santan* is the name of a tract of country to the right side of the mouth of the *Amur*.) The *Tatars* of the coast opposite call them *Kimur Ainos*.

After reading the abstract which Professor SCHLEGEL further gives of the contents of this book, and after examining the various illustrations, one is unquestionably led to the conviction that the manners and customs of those "barbarians" of *Saghalien* are the manners and customs of Ainos. Nevertheless, the physical type — as represented by these two artists — differs to a considerable extent from that which may be regarded as peculiarly Aïno. Thus, the extreme hairiness of body, so much insisted upon in the series already given, is never apparent in these pictures. Both men and women, it is true, are depicted with bushy (but not continuous) eye-brows; and the men are always bearded. But here the resemblance, in this particular, ceases. And the people themselves, on the whole, do not present in a striking form any of the marked peculiarities which distinguish many of the Aïnos of other Japanese paintings. In short, no one glancing at the pictures in this work for the first time would receive the impression that the people there portrayed were Aïnos. On the contrary, their sledges, their teams of "Eskimo" — dogs, and other similar features, combined with such as the garb and the physical appearance of the people, would indicate rather a race closely akin to the Eskimos and the North-Siberian tribes. Such an affinity, inconsistent as it appears with the marked individuality of the typical Aïnos (so far as one may fix upon a type), has been spoken of before however, and will again be referred to.

Of the scenes illustrating this four-volume work, only seven are reproduced here. But I shall proceed to give a brief description of several of the pictures; (placing in parentheses any further extracts from Professor SCHLEGEL's printed notes).

BOOK I.

Pl. 3. This represents a woman standing on the beach looking seaward; and beside her is a black-and-white, curly-tailed "Eskimo" dog. Her face is in profile, and the eye-brow is seen to be very shaggy and projecting. Her hair hangs in a long plait about half-way down her back; (instead of being cropped close to the neck as in the other Aïno pictures). Her ear-ring has a large pendant of triangular shape, apparently of precious stones. She wears a loose blouse, loose trousers, and loose skin (?) boots, tied round her ancles. In his *Ainu*, p. 48, Mr. BACHELOR says: — "For winter wear, the women . . . wear skin shoes. These shoes are made of deer and salmon skins. Formerly they used also to wear skin trousers; but as skins are now somewhat scarce, these articles of dress are dispensed with." It is to be noted that Mr. BACHELOR's book treats exclusively of the Aïnos of *Yesso*, and not of *Saghalien*.

Pl. 6. Two men wearing tunics of fish-skin, and trousers. Both have moustaches and heavy beards, growing from the chin; their cheeks are hairless. One wears ear-rings. Both have their hair gathered into a queue. Their boat is drawn up on the beach; its planks being "stitched" together in the Aïno manner.

BOOK II.

Pl. 2. [Plate two, a native on snow-shoes with a lance in his hands, and two females carrying baskets. S.] The man in this picture wears a black fur cap, a blouse of fur, tied in at the waist, and fur breeches. His attire in short resembles that of the man who is holding the dogs in Fig. 2 (*post*). He has also leggings of fish-skin, and shoes or moccasins of skin. He wears snow-shoes, tied with a 4-stringed latchet. He carries a bundle of fish on his back, suspended from his forehead.

The two women in this picture are attired in long blouses, belted in at the waist. The material in one case is cloth; in the other apparently fish-skins. Both wear leggings, of fur and of cloth respectively. Both have triple-ringed ear-rings.

There is nothing in the physical appearance of these people, — except that the man has moustache, beard and whiskers, — to remind one of the Ainos of the other pictures.

Pl. 3. [Plate three represents two men, one only armed with a spear and having a dog in leash, the other carrying bow and arrows, whilst a small boy stands by holding a harpoon. S.] All three wear the usual large ear-rings. The archer's quiver is slung horizontally across his shoulders. He wears a belted blouse, trimmed at the foot and at the wrists with (?) bear's claws. His bow has the "Tartar" bend discernible in Fig. 1 (*post*). The other man's blouse seems so be of fish-skin. Both he and the boy are "round-shouldered," a peculiarity noticeable in many Aino pictures. The dog is apparently grey-and-white, and of the curly-tailed Eskimo type.

Pl. 7. This is a picture of still life. There is a sledge, showing a keel or runner at either side. Also a pair of wooden snow-shoes (resembling those of Norway and Russia), fastened to the foot by a 4-stringed latchet. Also one of the heavy boats, stitched together as usual.

Pl. 8. The next scene is the feeding of the dogs. [They are tied up at a beam and fed with raw fish. They are used for hunting and also for drawing the sledges. . . . These dogs are also used for drawing boats along the shore. S.] Three dogs, straining to get at the fish, are tied to a horizontal post. Another dog, on leash, is being led up by a boy to get its food. Two other dogs are in the act of eating fish out of a platter. They are held on leash by a man. A woman is helping the fish out of a bowl. Three of the dogs appear to be white, and one of the others black-and-white, the fifth being grey-and-white. The woman wears ear-rings (inter-linked), and the man and boy have also ear-rings. But, although the man is bearded, none of the three figures present the striking characteristics of the Ainos drawn by other artists.

Pl. 9. Three Aino men about to castrate one of their "Eskimo" dogs. The dog has its paws lashed to two parallel poles, from which it hangs upside down. The man next its head holds the two poles closely pressed on its muzzle so that it cannot bite. Another man holds the rear end of the poles, while the third has the knife in his right hand and is about to operate. A woman and a girl are standing near, each with a young dog on her back (presumably about to be subjected to the same process). Two other dogs are frisking in the background: (one seems black-and-white, the other white). All these people wear the large Aino ear-rings. The females are much like Japanese women, but they wear fur-leggings. They and the men wear large, cloth blouses, gathered in at the waist¹⁾. All the men have moustaches and beards (on cheek as well as chin); but otherwise they are unlike Ainos. The naked feet of the men are of ugly shape, and suggest, in a *slight* degree, the brute-feet of some Ainos. On the whole, the figures in this group bear little resemblance to the usual Ainos of the Japanese pictures.

Pl. 10. This scene is here reproduced (Pl. XV Fig. 2), and need not be particularly described. It represents three Ainos loading-up one of their dog-sledges with a cargo of fish.

Pl. 11. This shows a heavily-laden sledge, drawn by a team of six dogs of the curly-tailed "Eskimo" breed. (Four are evidently white in colour; one is slightly touched with black, and the sixth is more strongly marked with black.) The dogs do not run abreast, but one after another; and they are united by a long line which is looped round the neck of each dog. The line goes *twice* round the leader's neck, which, moreover, has a kind of plate behind the back. The driver of the team is seated in the sledge (its only occupant), and in his right hand he holds the end of this long rein. He has no whip. The cargo consists mainly of a large bundle (about 5 feet by 2) of reed-matting, encasing what is doubtless a quantity of large fish, presumably salmon. At either end of the sledge are several bladder-like skins, tied at the

¹⁾ In his translation of this work, Professor SCHLEGEL quotes (p. 5) the statement that the dress of the Saghalien Ainos "is made especially of sealskins, fish-skins, or the skins of other animals. Cotton clothes are obtained by barter."

extremities, and probably filled with *saki*. Astride of the large bundle, and perched upon it, sits the Aino driver; his legs hanging down on either side of the sledge. From the leg on the side next the spectator (the left leg) it is seen that his feet are thrust into the strap of his wooden "ski's", or snow-boards. In his left arm he holds a staff, which he thrusts down into the snow; either for the purpose of steadying himself or of guiding the sledge. (His whole attitude, and the appearance of the sledges in this picture and the preceding one, would lead one to assume that some of the Aino sledges run upon a single broad keel.) This Aino is clad in a suit of fur; but his cap, similar in shape to those in Fig. 2, seems to be of cloth. His moustache, beard, and eyebrows are not more shaggy than those of other races; his features are good; and his hands are shapely. In short, he might belong to a non-Aino race.

Pl. 12. This represents a similar scene; but with this striking difference that the dogs (five in number, and linked together in the same way) are running along the shore of a lake, or of the sea, and are drawing one of the sea-going, "stitched" Aino boats, in the stern of which sits an Aino, who steers the boat by means of a paddle. As in the previous picture, no whip is used; the dogs being presumably instigated by the cries of the driver. This man wears the long, blouse-like garment, tied at the waist, which is common to this series. He represents a good type of man, the hair on his head and face being of moderate growth, and his eye-brows like those of other races. The expression of his face is mild, and his hands well-shaped. The large rings in his ears, and his general surroundings are all that can be regarded as "Aino."

Pl. 13. This resembles Plates 10 and 11. A sledge containing fish, and (presumably) *saki* skins, is ready to start. There are only three dogs in the team; two being white, and the third black-and-white. The two men are as little like the conventional Aino as are those already noticed. One of them wears a fur blouse and trousers, and a cloth cap; the other having cap and breeches of fur, but a cloth blouse.

BOOK III.

Pl. 1 and 2 show the manner of trapping various animals.

Pl. 3 "shows how marine animals are attacked. In this case, a native armed with a long lance, with a harpoon at the end, attacks a seal in the ice. [S.] He wears a fur coat and trousers, skin boots or moccasins, and a skin cap with a heavy flap of fur at the back. His face is in profile, but the shaggy "pent-house" eyebrow is the only Aino feature.

Pl. 4 represents "the Aino bellows, consisting of a bag of fish-skin or seal-skin which can be inflated, provided with a long tube through which the wind is pressed upon the fire." [S.]

Pl. 5 shows three Ainos engaged in forging and smelting iron. And these two pictures, like many others in the same collection, give rise to the question: Are these Saghalien "Ainos" really of genuine Aino stock? A knowledge of metallurgy is wholly at variance with von SIEBOLD's well-founded association of the Aino with "primitive man", to whom all metals were unknown. These two scenes, therefore, form an additional reason for believing that the people represented in the series now under consideration have inherited the blood of another race than the Aino.

With regard to the dress of these men, it may be stated that one wears a blouse of fish (?salmon) skin. The other two have cloth garments. All three have the un-Aino appearance of the others of this series.

Pl. 6. This picture is here reproduced (Pl. XV Fig. 3). "The custom of shaking hands with a friend from whom one has been long separated, and which is practised by these Ainos, seemed so curious to our Japanese author, that he gives a special engraving of it." [S.] This same practice, we have seen, has been noticed in the "Desultory Sketches" of another Japanese. In this picture it may be noted that one of the men is attired in fish-skin garments. The symbol on the shoulder of the other man is also noteworthy. It reappears in various other Aino scenes, in diverse forms, all of which suggest the symbol of the "sun-cross", out of which other crosses have been evolved.

Pl. 7. Reproduced here (Pl. XV Fig. 4). "A whole chapter is next devoted to the famous sacrifice of the bear, also practised by the Ainos of Yezo. A young bear is caught and nourished for this purpose. When it has shed its first teeth and gets its definitive teeth, the animal is tied with its legs upon two poles: its mouth is held open with a wooden stick, and its teeth are then sawed off, which a good engraving shows." [S.]

Pl. 8. Reproduced here (Pl. XV Fig. 1). "Two barbarians of the Oroko's, armed with bow and spear, and leading a tamed reindeer." [S.]

BOOK IV.

Pl. 1. "An engraving of some *Smerenkuru* natives, showing two men armed with bow and spear, and three females — one carrying an infant tied upon a plank in her arms." [S.] This woman has her hair plaited into two long queues hanging down her back; a fashion seen in other pictures of this series, and one which suggests a Mongolian or Red Indian affinity rather than a connection with those Aino women whose short mop-like heads are seen again and again in the representations of other artists. The little "papooso" strapped to the board is also reminiscent of an Eskimo or Red Indian strain.

Pl. 2. In this picture, a woman is engaged in combing-out her long hair which she holds with her left hand, her head being bent and the hair hanging down. With her right hand she is holding the comb to her lips. It is not clear whether she is wetting the comb, or whether she is following the repulsive vermin-eating practice ascribed by M. RECLUS (*Primitive Folk*, p. 25) to the earlier Eskimos.

Pl. 5. "The fifth plate shows the way in which an infant is suckled." [S.] Reproduced here (Pl. XV Fig. 5)

Pl. 9. Reproduced here (Pl. XV Fig. 7). A mound-dwelling. Professor SCHLEGEL says (pp. 3—4), quoting this writer: — "During the winter they live in caves, which they occupy from the 9th or 10th till the 2d or 3d month of the following year. These caves are dug out in the mountain about 3 or 4 feet deep; a row of palisades is then rammed all around, and covered over with hides. A hole is left in the roof above the fireplace." This description, however, does not refer to the variety of dwelling here shown; which bears a close resemblance to the chambered mounds whose remains are still found in North-Western-Europe.

Pl. 10. Reproduced here (Pl. XV Fig. 6). "An engraving of a blockhouse on pillars, destined for a storehouse." [S.]

How far the scenes just described really relate to *Aïnos*, is a matter of much doubt. The book from which the illustrations are taken seems to deal with *all* the barbarian races of Saghalien. Now, these races are "the Aïnos, the Giliaks and the Orokkos, the last of these belonging to the great Tungusian family."¹⁾ The term *Yebis* or *Ebbis* is applied by the Japanese to any "barbarian", whether Aïno or not; and it is only because the Aïnos form the principal barbarian race under Japanese rule (the only one, indeed, since the cession of Saghalien) that the *Ebbisu* and the *Aïnu* are one and the same. But when the Japanese author of the book in question set out to describe the "barbarians" of Saghalien, it is pretty clear that he did not mean to exclude the two non-Aïno (but nevertheless "barbarian") races of the Giliaks and the Orokkos. This, indeed, is apparent from the fact that "two barbarians of the Orokkos" are shown beside a tamed reindeer in Fig. 1 of our selected reproductions. Thus, it is difficult to know what is Aïno and what is not, in these descriptions. Moreover, quite apart from modern Russian and Japanese influence — in blood and custom — there are usages common to the Aïnos and to neighbouring races which seem to argue a racial affinity. The Giliaks, for example, keep the captured bear-cubs in a cage just as these Aïno do. And the former people, together with others of the Amoor region, celebrate the great bear-feast equally with the Aïnos.²⁾ Consequently, there may be a kinship between all these races which would account for the difference in type between the Saghalien Aïnos (as represented by this Japanese artist) and those portrayed in the other scenes. Further, the statement that the hairiness of the Saghalien Aïnos "was much stronger in earlier times"³⁾ may be explained by the assumption that the Aïno stock was then purer.

Some observations may here be made with respect to five books in the possession of Professor GRUBE of Berlin, with a perusal of which I have been favoured, through the

¹⁾ GENEST—JAKOBSEN, 25.

²⁾ GENEST—JAKOBSEN, 29.

³⁾ GENEST—JAKOBSEN, 29.

kindness of Mr. J. D. E. SCHMELTZ. All of these volumes appear to be of much value, but the necessary limits of this monograph forbid more than a glance at them. None of the illustrations are reproduced here; and therefore the following brief notes regarding them seem necessary.

I. This work contains a written slip explaining the title-page, to this effect: — "*Tokachi nishi: Beschreibung von Tokachi: Matsuura Takejiro: Manen 1 = 1860: Tokio*". There are not many illustrations; only some being coloured. One is of an Aino interior, another of various implements and weapons; while a third shows (apparently) the method of tapping a tree trunk, presumably maple, for its juice. Other illustrations are topographical. One scene, coloured — but very crude — shows a wild, dwarfish Aino killing a trapped fox. His limbs are not hirsute, and his beard and moustache are short. But he has the continuous eyebrows of the Ainos; and two other traits, — a marked stoop in the shoulders and a bald surface on his head — are Aino peculiarities which will subsequently be referred to. One large scene (uncoloured) in this volume is also worthy of note. It represents a Japanese dignitary, with a Japanese attendant, seated in what seems to be an Aino house, in company with fourteen Ainos. The appearance of the group gives one the impression that this is a visit of state. One Aino is engaged in fanning away the mosquitoes that are threatening the distinguished visitor. There are several Aino women in the background who, as usual, much better-looking than the men; indeed, quite as handsome as their guest. It is true they have the short, mop-like hair of the true Aino women, and the crowns of their heads — as also those of the men — are bald. The Aino men very grotesque. They have shaggy beards and moustaches, continuous eyebrows, staring "goggle"-eyes, and broad, snub noses. Most of them are squatting on the ground; one being quite in the attitude of a monkey. The whole sketch is very roughly executed, and the spirit of caricature is evident in the delineation of the men. It is clearly impossible that any race can have females so comparatively good-looking as these Aino women, and yet have the sons and brothers of these women the ludicrous clowns here portrayed.

II. "*Yezo chi: Beschreibung von Yezo: Kioho 5 = 1720: von Minamoto Kumbi: M 5 — Copie: Meiji 11 = 1878 copirt.*" This book is chiefly in writing, and its illustrations, which are coloured and executed in an elaborate style, relate largely to dresses, utensils, etc. Since the date of the work is so early as 1720, its contents must be unusually valuable. The only human figures are those of a man and a woman. The man strongly reminds one of the seated „chief" in Siver's book. He wears a Japanese sword, and his dress is of cloth, but ornamented with Aino designs, the "Maltese cross" seen in other pictures being twice repeated. His complexion is dark and his hair black. The expression of his face is one of profound melancholy. One non-Aino trait is the distinct hiatus between the eyebrows. For the rest, he has the following Aino characteristics: depression of forehead, large ear and ear-ring, hairy legs and feet, pointed nails, and a full beard and moustache. The woman is not very remarkable, except that the surface of her face is nearly all disfigured by one of the hideous skin-diseases so common among her people. She also has the large ear and ear-ring. But her eyebrows are not united; and her features are otherwise good.

III. Title not translated. All the figures in this volume are of the conventional Aino type. Plates coloured. Pl. 1. Man and woman in platform above river, fishing. Both of one complexion, viz., fair, with red cheeks. Pl. 2. Winter scene. Frozen lake. Ainos spearing fish through holes in ice. Marked depressions on skulls. Brute-like feet and hands. "Eskimo" dogs. Pl. 3. Aino about to catch salmon with hooked pole. Face very wild and savage. Pl. 4. Familiar scene of two Ainos in "stitched" boat: one about to cast harpoon. Both hairy and brutal. Pl. 5. Six Aino women (one with baby on back, suspended from mother's forehead), engaged in throwing spears, as in similar scene with boys in Matsmaë panorama. Most are bald on top of head. None are hirsute. All are wild in appearance; with brute-like toes and fingers. Pl. 6. Two Ainos in sledge, drawn by three dogs abreast. Figures as in other scenes. Pl. 7. Man seated apparently on platform in river, trapping fish. Bald on head, hirsute in limbs. Wild and savage. Pl. 8. Man examining fish-trap in river. Hirsute. Clawlike fingers. Pl. 9. Aino woman suckling young bear. Child. Man. Caged eagle. Seemingly original of Siver's illustration. Pl. 10. Three men. Well clothed. Stupid and brutal faces. Fingers very brute-like. Pl. 11. Five men, seated, smoking. Another lies on back as in Matsmaë scene (Fig. 13). All bald, hairy, and with depressions on skull. Brutal toes and fingers. Pl. 12. Two Ainos (one archer, one spearman) fighting another Aino (archer). All bald, hirsute, and savage. Pl. 13. Four Ainos fighting. Bald heads, with depressions. Brutal extremities. One face infra-human. Pl. 14. Aino on river-bank, with

I. A. f. E. Bd IV. Suppl. Mac RITCHIE.

fish-hook on pole. Pl. 15. Five Ainōs seated on ground, drinking. Hirsute. Depressed skulls. Bald. Feet in two instances completely brutal. Pl. 16. Similar scene. Four men. Three women. Men bald. Hirsute. Depressed skulls. Brutal feet. Pl. 17. Variant of tribute scene, as in Matsmaë (Fig. 16), *Yezo Manga* (Pl. XVI Fig. 20), and also in Book IV of present series (Pl. 3), and in the smaller Amsterdam picture. Feet quite brutal. Hands less so. Pl. 18. Three men and two women seated on ground, as if awaiting execution from five men behind, brandishing swords. All brutal, except one woman. Pl. 19. Three men shooting birds in air, with bow and arrow. Figures similar to others. Pl. 20. Ainō on platform, spearing aquatic birds. Pl. 21. Ainō spearing walrus on ice. Pl. 22. Three dogs, harnessed abreast, drawing two Ainōs in boat. Pl. 23. Eight Ainōs (one a woman) engaged in some ceremonial dance. Figures similar to others.

In this book, all the figures have similar characteristics, and all are of a pinkish complexion.

IV. Title not translated. Heroic Japanese figure (? Yoshitsune) on cover. Plates all coloured; and very much more finished and elaborate in design than those in the work just cited. Pl. 1. Ainō seated on ground. Expression dignified. Features good. Complexion swarthy. Finger-nails long, but hands perfectly symmetrical. Eyebrows not united. Dress of cloth, with many designs. Pl. 2. Archer. Face almost identical with preceding. Swarthy complexion. Figure quite symmetrical. Not hirsute. Feet encased in shoes; which, however, are divided at great toe. Pl. 3. Very similar man; but hirsute. Pl. 4. The three stooping figures of the "tribute" scene, hand in hand; but with the Japanese official at head of line, as in Matsmaë and *Yezo Manga* pictures. The Japanese is fully a head taller than the Ainōs. The leader of the Ainōs is elaborately dressed; the others less so. All of dark complexion, and hairy; but not brute-like. Pl. 5. Man stripping bark off tree; woman making article of same material. Nothing noteworthy. Pl. 6—14 (incl.) relate to natural objects. Pl. 15. Interior of Ainō house of superior order, with *saki* cups and other Japanese vessels. Pl. 16. House: (exterior view) bamboo framework, with thatching of reeds or grass. *Inao* sticks at side of house, two being surmounted with animals' skulls. In background, small house (probably storehouse) on piles, with notched trunk as ladder. Pl. 17. Sea-side hamlet; two figures in foreground. Pl. 18. Caged bear: eight Ainōs dancing round cage: woman approaching with platter of fish: two more men seated on mat: *inao* and *saki*-vessels. Pl. 19. Bear held by three ropes tied round neck: three Ainōs hauling at the ropes: two other men, two youths (one naked), and a woman (carrying a child on her back), all armed with bows and arrows, and prepared to shoot bear: another woman (also with child on back) contemplating the scene. Pl. 20. Variant of scene (nº. 9) in Matsmaë panorama, of bear being crushed under logs: nine Ainōs on logs: also one man in background, directing the others, and another man holding up Japanese sword before strangled bear: woman kneeling on ground to allow naked child to get on her back. Pl. 21. Dead bear lying in bear's "chapel" (on back wall of which are Japanese swords and many *inao*'s): in front, sacrificing with *saki*, are seven Ainōs (men, women, and one naked child). Pl. 22. Two Japanese dignitaries and eight Ainō men all seated on large mat, and Ainō woman (erect): five large vessels of *saki*, and several *saki*-cups. As in the other pictures of this book, the Ainōs are dressed in cloth garments. Two of them (men) have their dress very richly ornamented with coloured embroidery (as also one of the men in Pl. 21). Throughout Plates 18—22 the people are of the conventional Ainō type, though (perhaps on account of the small scale) the hairiness of legs and arms is not shown.

This ends the illustrations of this volume.

V. "*Kita Yebisu amari Kiroku*: Remaining Records of the Northern Ainu: New Edition: 1860."

Pl. 1 is a pen-and-ink sketch of a coast-scene: with a few huts on the shore, and a boat containing five or six men (on a very minute scale). Pl. 2. A Japanese sitting in state at the foot of a tree: behind him three Ainōs (one being a woman), evidently of the superior class: three Ainō men, a woman, and a youth are approaching the Japanese on their knees, and holding out to him tributary offerings, such as fish, vegetables, etc. In this picture, the continuous eyebrow, the heavy moustache and beard, the baldness on the crown of the head, the thick "snub"-nose, are all marked; and one woman has the tattooed mouth. But there is no sign of hairiness on the hands and feet. It may be noted, however, that one of the five submissive figures bearing tribute (a man) has remarkably short legs, and the sole of his naked foot shows the "groove" in the skin extending almost to the heel. A notable difference in complexion is discernible between this Japanese and the Ainōs; the former being of a pallid white, and the latter pink. Plates 3, 4 and 5 represent natural objects and Ainō weapons, huts, etc. Pl. 6 shows a small party on the march, two of whom seem to be Japanese or of some other non-Ainō race. The others have the shaggy beards and other characteristics of the Ainōs, and, by their long knee-boots and blouses (of fur and of fish-skin), remind one of other pictures of "Northern Ainu". Pl. 7. shows the Ainō hanging cradle,

with a baby in it. Pl. 8 shows two seated figures, one playing the "mouth harp" or Jew's harp, the other applauding him (or her). A lute is lying on the ground. Both wear the hair long, and plaited in a queue behind. Plates 9 and 10 represent scenery and implements. Pl. 11 shows a Japanese seated before a fire, on which two Aino cooks have just succeeded in overturning the contents of a caldron. This scene concludes the illustrations of these "Remaining Records of the Northern Aino."

The distinguished Swedish explorer, Baron NORDBESKJÖLD, has noticed one practice which throws additional light on the "Northern Aino." During the memorable voyage of the *Vega* along the coasts of Siberia, the travellers had much intercourse with the Chukches; and the leader of the expedition makes this statement:

"Another implement for travelling over snow was offered by a Chukch who drove past the vessel in the beginning of February. It consisted of a pair of immensely wide skates of thin wood, covered with seal-skin, and raised at both sides. I had difficulty in understanding how these broad shapeless articles could be used with advantage until I learned from the accompanying drawing that they may be employed as a sort of sledges. The drawing is taken from a Japanese work, whose title when translated runs thus: A Journey to the north of Japan (Yezo) 1804 (No. 565 of the Japanese library I brought home with me)"⁴.



This woodcut I am enabled to reproduce. It is interesting in several ways. For one thing, it shows us a mode of travelling which the other pictures ignore. From it, also, we see that the reindeer has been thoroughly tamed by the Ainos, as by the Lapps; although, apparently, the Ainos prefer to have their sledges drawn by dogs. This picture, therefore, quite accords with the representation in the large Amsterdam picture (presently to be noticed) of a group of domesticated reindier

feeding in an enclosure behind an Aino village. We have already seen a picture of two Saghalien *Ebbisu* standing beside a tame reindeer. But, as pointed out (*ante*, p. 40), it is very evident that these "barbarians" were not Ainos. Therefore, this picture is useful in showing that the reindeer has been as thoroughly domesticated by the Ainos as by the Lapps, or by any of the intermediate North-Asiatic races. The man himself is a good specimen of his race; having the characteristic thick-set frame, "bull" neck, and stooping shoulders. In appearance and attire he seems perfectly civilized; and his face and features are good.

We now come to the consideration of two scenes which appear to me the most important of the whole series. The originals, which are on an unusually large scale, are in the Museum of the Royal Zoological Society "Natura Artis Magistra" at Amsterdam. Unfortunately, very little is known of their history, and therefore no precise date can be assigned to them. All that Mr. PLEYTE, Conservator of the Museum, is able to state is that the pictures were purchased about twenty years ago from an officer of a Dutch ship, who had brought them from Japan. For my own part, I am inclined to conjecture that the larger of these two pictures is one of the oldest, perhaps the very oldest, of those reproduced in this work. I am led to this conclusion by the appearance of the people themselves: not only because their stature (so far as one may estimate it from the size of their dogs,

⁴ *Voyage of the Vega*, II., 103.

and other surrounding objects) recalls those Aïnos of the year 1613 who were described as "very little and like dwarfs,"¹⁾ but also because some of the women are as ugly and mis-shapen as the men, and one woman, or girl, is distinctly hirsute on the body. This last trait is one which seems to me of much importance, for the great majority of Aïno pictures, while insisting upon the shaggy skins of the men, give no indication of the women being "*femmes velues*." Undoubtedly it is the case that the female sex, notably among Europeans, is much less hirsute than the male. But in a race such as the Aïnos whose men have been described as "very rough and hairy all over their bodies, just like baboons and apes,"²⁾ and whose boys have sometimes their backs "covered with fur as fine and soft as that of a cat,"²⁾ — in such a race one would expect that the women, if only in a slight degree, would show this same racial peculiarity. Yet, in most of the pictures the shaggy eye-brow, and the mop-like head, are the only indications of such a tendency. But, in the larger of these Amsterdam scenes, there is at least one female figure, — that on the spectator's extreme left, — which shows the hairy skin very distinctly. In view of Captain JAKOBSEN's statement that the hairiness of the Aïnos "was much stronger in earlier times,"³⁾ this female might be taken as a specimen of the Aïno woman of unmixed descent. Certainly, she is what one would expect the wife or daughter of such men to be. Nevertheless, the great weight of evidence is in the other direction, whatever may be the explanation of this inconsistency. With regard to the physical appearance of nearly all the females in this scene, one cannot do better than quote with emphasis the words of Miss BIRD, relative to the Lebungé Aïnos, "the women are short and thick-set, and most uncomely."

Of these two Amsterdam scenes, the following description may here be given.

I. *The smaller picture.* (Frontispiece) This represents a chain of four men and one woman, advancing in a crouching attitude, recalling at once the tribute group in the Matsmaë panorama, and the three similar sketches already noticed. Among the many striking features of this picture is the representation, on the heads of the first and fourth of the men, of one variety of those "disgusting skin-diseases" from which "almost all Aïnos suffer", according to Mr. CHAMBERLAIN.⁴⁾ This same unpleasant detail is repeated many times in the larger of these two pictures, and it is undoubtedly the cause of the bald crowns (as distinguished from the shaven foreheads) of several of the Aïnos represented by other artists. Other noticeable features are the shaggy, continuous eyebrows, the wrinkled foreheads (remarkable in the younger, black-haired man almost as much as in the patriarchs), and the stooping shoulders and heads of all the men. The outline of the crania of the second, third, and fourth figures, the staring eyes and hairy skins of all four, their huge mis-shapen feet and uncouth forms, all render these four men representatives of the lowest and most brute-like of the Aïnos. It is different with the woman, whose fair complexion, separated eyebrows, and comparatively regular features and form, contrast very favourably with the appearance of her male companions. Except for the size and shape of her feet, there is no suggestion that she belongs to one of the lower races of mankind. This curious difference between the male and the female Aïnos of the Japanese pictures has already been touched upon; and the explanation of it is not easily found. It may be that the subtle instincts of sex have caused the presumably-male artists to see the finest points of the women and the worst points of the men. If this be the explanation, one would have to assume that a female artist had painted the larger Amsterdam picture, as many of the women in it are quite as uncouth as any of the male Aïnos in any of the scenes here reproduced. If this be not the explanation, one must conclude that that picture represents Aïnos, male and female, of a very primitive type. To return, however, to the lesser of these two pictures. The bright and beautifully coloured garments worn by some of the Aïnos in other pictures are here very fully displayed, notably in the three leading figures.

¹⁾ SIEBOLD-VRIES, 101-2.

²⁾ GENEST-JAKOBSEN, 29.

³⁾ See *ante*, pp. 4 and 5.

⁴⁾ TYLOR-CHAMBERLAIN, 6.

And it is to be remarked that, although the only genuine Aino garments are those made from the skins of fish and animals, or woven of bark-thread, and although the cloth garments so increasingly used among them are really exotic, yet the *designs* embroidered upon them are the work of the Ainos and are essentially native.¹⁾ The ornamentations of the dresses in this picture form therefore a study in themselves. Notable among these is the sun-cross on the back of the leading figure and on the back of the left arm of the fourth man; which sun-cross again appears on the backs of two of the men in the larger picture. This sun-cross and kindred symbols may be seen in other pictures (such as *Siver*, Figs. 1, 4 and 9; Pl. XV Fig. 3; and in the large Amsterdam picture, noticed below); and in the present scene one may also note, as belonging to the same species of design, the two large diced patterns in the background, and the flowered crosses of four and six points in the dresses of the two leading men. With regard, finally, to the meaning of this scene, it is obviously suggestive either of the worship of a divinity or the servile adulation of an earthly lord.

II. *The larger picture.* (Pl. XIX) The original of this, as of the preceding, is on a much greater scale than the present reproduction. Moreover, it has been necessary in this instance to omit the upper section of the scene (about one third of the whole), in order that the scale might not be too much reduced, and the figures rendered almost invisibly minute, in some cases. The portion thus of necessity omitted consists chiefly of a range of mountain-tops and a long valley stretching into the interior. In its present imperfect form, however, the scene will doubtless be identified by those familiar with the coasts of Yesso and Saghalien. It seems probable that the locality is somewhere in the latter island, or in the most northern part of Yesso, because several tame reindeer will be observed in an enclosed space behind the village; and this indicates a northern climate. This detail is also interesting for the reason that it forms a link of custom uniting the Ainos with the European Lapps; whereas the North American Eskimos, who have other affinities with the Ainos, are nowhere described as having domesticated the reindeer. That the Ainos make use of the reindeer as a draught animal has already been noticed.

This picture is so brightly and beautifully coloured that it is difficult to recognise the villages in the background as examples of the "dreary, filthy seaside hamlets", referred to by Professor CHAMBERLAIN.²⁾ The brilliant clothing of the Ainos themselves would also give rise to a similar reflection, were it not that an inspection of the figures reveals the correctness of at least one derogatory remark of the same writer.³⁾ The scene itself represents two Aino villages, the more important of which stretches along the shores of the bay in the foreground, while the second is visible in the middle distance, beside the bay in which a small fleet of vessels, apparently Japanese, is riding at anchor. Two similar vessels are anchored in the large bay in the foreground, where two others are also sailing about. It may be conjectured that it was daring such a visit as this, that the Japanese artist painted his picture. All the other craft in the bay are obviously of Aino build; one of them being a large twelve-oared barge of "viking" appearance, another being a smaller four-oared boat, while the others are evidently the long, narrow "dug-outs" described by VON SIEBOLD. These last are seen darting about the bay in every direction, most of them having two occupants. They are presumably engaged in fishing, but one cannot determine whether the long poles employed are fish-spears or double-bladed paddles. On the beach, a crowd of Ainos are hauling in the heavy net which the occupants of the twelve-oared barge are lifting up. Other Ainos may be seen moving about among the dwellings and storehouses which constitute the Aino settlement.

But the chief interest of the picture centres in the large group in the foreground. The main incident appears to be the act of worship performed before the *inao* and the stakes surmounted with animals' skulls. Of the three officiating priests, two are kneeling and one standing. The middle figure is waving with both hands an *inao*, while those on either side of him are holding a *saki*-cup in the left hand, and the moustache-lifter in the right, both being about to drink. The erect figure, with his rich vesture and the sun-cross on his back, suggests himself as the prototype (in effect, though not chronologically) of the mediaeval priest before the altar. A similar dress⁴⁾ is worn by the right-hand man of the two dancing

¹⁾ See BATCHELOR's *Ainu* 45-48.

²⁾ TAYLOR-CHAMBERLAIN, 1.

³⁾ *Ibid.* 5, 6.

⁴⁾ Writing from Japan in 1622, HIERONYMUS DE ANGELIS says, with regard to the Ainos: — "The dress of both sexes is long, interwoven with silk, embroidered with ornaments of crosses or roses of the same stuff, large and small" (SIEBOLD-VRIES, page 99).

near the shore, who may also be engaged in some religious solemnity. Perhaps this also is the occupation of the wild-looking figure in the centre of the group standing at the right-hand side of the square of mats. Seven of those surrounding him are women, as may be seen from the absence of beard, and by the tattooing around the mouth. The fur-clad, bald-headed "gnome", whose back is to the spectator, may possibly be female also; for there is a fur-clad woman in the same group, and as for the bald head and fringe of short hair, that may be seen in many of the women. Turning again to the large square of mats, we notice on the side next the sea two men seated, of whom one is raising his moustache preparatory to drinking, and the other (who has a shaven-headed child clinging to his back) is filling his long pipe from the tobacco-box in front of him. About the centre of the square, two men are rushing forward, with eager expression and outstretched arms, — perhaps engaged in a kind of dance, or perhaps making for the *saki* jars over which a white-faced, Japanese-like woman is bending. Before her, and with their backs to the spectator, sit five presumably male figures. Three of these are bald-headed, and two of these heads are very distinctly marked with the "disgusting skin-disease" already noticed in the smaller of these two Amsterdam pictures. Two other scalps in the present scene have the same appearance; and the baldness noticeable in many of the others is no doubt due to the same cause. Nowhere is this baldness more visible than in the group of women huddled together on the extreme left. The most remarkable of these is the half-naked female, fleeing from the pursuit of an angry woman who is threatening vengeance with her uplifted arm and brandished stick. The appearance of this fugitive is wild and brutal, and her hirsute skin has, on a previous page, been referred to as one of several indications that she represents the Aïno woman of primitive type. So far as one can be certain, this female and the woman standing on the left-hand side of the "gnome"-like, fur-clad figure, are the only two females in this scene who possess the hairy skin. But perhaps one or two others whose backs are turned to the spectator (such as the "gnome" referred to) may also be females; and the legs of these are hairy. Before leaving this wild-looking female on the extreme left, we may note that the cause of her flight appears to be that she has overturned a jar containing some white liquid, which is flowing over the ground. It will be observed that a similar vase has been upset by the girl in the red cloak, towards the right of the picture, and that she too is threatened with punishment in consequence. Three other jars are observable in the picture, and it seems obvious that their contents are a white pigment with which some of the women have been daubing their faces. The two women beside the largest of the *saki*-vessels have evidently been whitening their faces artificially, and the same may be said of the red-cloaked girl aforesaid, whose hands, wrists, and feet have also been subjected to the same process. This leads one to infer that the apparently white-skinned woman standing in the centre of the mat is really painted with this pigment. I am not aware if any writer speaks of such a practice among Aïno women, but if it exists — and formerly existed in a greater degree — it would account for the fact that Japanese artists give a fairer complexion to the Aïno women than to the men.¹⁾

These are some of the more salient features of this striking scene, — to describe which in greater detail would be impossible within our presents limits. Other characteristics which have already been dwelt upon are noticeable here also; such as the short, clumsy figure, the stooping shoulders, the brute-like feet, the peculiar frown on some of the foreheads, the disproportionate length of the arms, and the unmistakable marks of disease in the scalp and hair. All of these details may not be visible in any one special figure, but they occur again and again throughout the group. And, in this scene, if not in any of the others, one is reminded of the statement made by the traveller of the year 1613, that the people then inhabiting the northern part of Yesso were "very little and like dwarfs."

It is the consideration of the statement last quoted that, in the opinion of the present writer, renders the study of the Aïnos supremely interesting. Much has been written, of recent years, with regard to a race of dwarfs formerly inhabiting Yesso and the neighbouring regions, and it appears to be a moot point whether those dwarfish people were the ancestors, or merely the predecessors of the Aïnos. At present, the weight of opinion seems to favour the latter hypothesis. With regard to Aïno traditions on this subject, Mr. BATCHELOR makes the following statements. He states that, whencesoever

¹⁾ However, it must be remembered that H. von SIEBOLD (*Studien*, 9) distinctly states that the women have fairer skins than the men.

they came, or believe they came, all the Ainos "agree that on coming to Yesso, they first lived at Piratoru." And he goes on to say: — "On spreading abroad from Piratoru, the Ainu came into contact with a nation of 'dwarfs' who dwelt in cave-like huts built over round depressions dug into the earth. The huts were first covered with the bark of trees, and over this again this nation placed earth. Inside the huts the dwarfs had as many as five and six fire-places dug into the earth, amidst which they slept during the night. They clothed themselves with the skins of animals. The Japanese speak of this nation as 'Ko-hito' or 'Ko-bito' — little men, dwarfs; but the Ainu call them 'Koro-pok-guru,' men-having-depressions" ¹⁾. "There seems good reason for believing that the pit-dwellers were shorter in stature than either the Japanese or Ainu; for whilst the Japanese tell us they were kobito (dwarfs), the Ainu say they were only about three or four feet in height, that they were of a red colour, and that their arms were very long in proportion to their bodies" ²⁾. "This nation are said to have known the art of making pottery, and used flint heads to their arrows. Indeed, wherever the depressions are found, there, if one will dig a few inches beneath the surface of the earth, or will search old rubbish heaps, he is almost certain to find old pottery and arrow-heads. The Koro-pok-guru are said to have been fairly numerous, how numerous is not now known: but there are, in many places upon Yesso, remains of what must have been very extensive villages. The largest one the writer has yet seen is at Kotoni near Satsuporo" ³⁾. Against the assumption that the Ainos are descended from those people, Mr. BATCHELOR says: — "The Ainu are said to have exterminated this race in warfare"; and, again, "The Ainu know nothing of making pottery, and have never heard that their forefathers did" ⁴⁾. On the other hand he says: — "About four or five generations ago, the Ainu say that their ancestors, like the Koro-pok-guru, used flint instead of bamboo arrow-heads" ⁵⁾. "In ancient times, the Ainu are said to have built round huts over depressions dug in the earth, similar to those of the Koro-pok-guru. But in after years, when they came into contact with the Japanese and thereby grew more 'enlightened and civilized,' they changed the shape of their huts and built them as now seen. If this be so, it is hard to see why they should distinguish themselves from this nation by designating them Koro-pok-guru, men-having-depressions" ⁶⁾. Referring to this subject in his last work, the same writer observes: — "But, after all, it may be asked, is it not quite possible that these pit-dwellers may have been Ainu? It certainly is possible, though I do not think they were quite the same race as that existing to day in Yezo. One Ainu did, it is true, once inform me that in ancient times their forefathers built huts over round holes dug in the earth, but that they changed this method of house-building upon coming into contact with the Japanese; and the Ainu of Saghalien profess to be the descendants of these pit-dwellers" ⁷⁾. Mr. J. MILNE's observations on "the Koro-pok-guru or Pit-Dwellers of Yezo

¹⁾ BATCHELOR, 208—9.

²⁾ BATCHELOR'S *Ainu*, 309. Mr. BATCHELOR adds at this point: "Some have gone so far as to say that they were only about an inch in height. They were so small that if caught in a shower of rain or attacked by an enemy, they would stand beneath a burdock leaf for shelter, or flee thither to hide." This, of course, can easily be explained as an illustration of the popular tendency to exaggerate; and popular tradition in Europe contains an exactly similar instance.

³⁾ BATCHELOR, 209.

⁴⁾ *Ibid.*

⁵⁾ *Ibid.*

⁶⁾ *Ibid.*

⁷⁾ BATCHELOR'S *Ainu*, 308. At the same place, however, Mr. BATCHELOR adds: — "Every other Ainu to whom I have spoken on the subject either emphatically denies that their ancestors lived in holes, or confesses absolute ignorance on the subject. In fact, though living in the very midst of these pits, some

and the Kurile Islands" tend much in the same direction as those just quoted. This author remarks:

"Attention was first called to the pit-dwellers of Japan by Mr. T. BLAKISTON in an account of a journey round Yezo, given by him to the Royal Geographical Society of Great Britain (July 27th, 1872). It was in consequence of a conversation with Mr. BLAKISTON that, in 1878, when I first visited Nemuro in Northern Yezo, my attention was directed to a collection of pits in Bentenjima, a small island forming one side of the harbour at that place. × × × Whilst looking at the various scarps round the edge of the island, my attention was attracted to traces of a small kitchen-midden, exactly opposite to the town of Nemuro × × × By digging into this I found many broken shells, a few bones, some fragments of pottery, 23 small arrow-heads and a complete vase. The shells in general appearance were similar to those found in the neighbouring sea. The fragments of pottery were identical in their general character, but simpler in design, with those found in the kitchen-middens discovered farther south, which I ascribe to the Ainos"¹⁾. "In a paper on the Stone Age in Japan read before the British Association in 1879, and now published in the Journal of the Anthropological Society (May 1881), I endeavoured to show," says the same author, "that the kitchen-middens and other spoor of the early inhabitants of Japan were in all probability the traces of Ainos, who at one time, as is indicated by written history, populated a large portion of this country. In a subsequent paper entitled 'Notes on Stone Implements from Otaru and Hakodate, with a few General Remarks on the Prehistoric Remains of Japan' (see Transactions of the Asiatic Society of Japan, Vol. VIII., Part. I.), I brought forward additional evidence to show that the Ainos once covered Japan, and that they had left behind them as indications of their presence the various kitchen-middens which have been described by Prof. MORSE, H. VON SIEBOLD, myself and others. In these papers I adduced evidence to show that farther to the north, in Yezo, the remains of a race of pit-dwellers were to be seen, and made the suggestion that as the Japanese advanced from the south and drove the Ainos step by step towards the north, so the Ainos encroached upon the territory of the pit-dwellers, who probably disappeared in the direction of Kamschatka. In fact in certain parts of Japan, as for instance in South Yezo, we have distinct evidence of three successive populations, — the older or pit-dwellers, the middle or Aino, and the newer or Japanese. In other parts we only find remains of the Aino and the modern Japanese, and in others again we have only one of these races. × × × In the Kurile Islands we have abundant evidence of the former existence of these people [the pit-dwellers]. In Northern Yezo the evidence, although plentiful, is, so far as I have seen, hardly so abundant as it is farther north. As we come still farther south the evidence becomes scantier, and when we reach Nipon, so far as I am aware, it remains to be discovered."²⁾ "Notwithstanding the fact that, in Japanese literature, we have many references to 'tsuchi-gumo', which is, literally, 'earth spiders', or 'dwellers under ground', residing far south in the islands of Japan, it seems likely that these were the Ainos who dwelt in caves or rude huts partly constructed of earth. Had they dwelt in pits, such as we find in Yezo, it seems probable that the remains of such might yet be found in Nipon, and also that the Ainos of the present day would have retained amongst them some indication of their former method of constructing their dwelling-places. Until evidence of this description is brought forward, I think we must regard the Koro-pok-guru as the ancestral representatives of some of the more northern natives, whilst the authors of the shell-heaps of Nipon were the Ainos."³⁾

The inference drawn by Professor MILNE in the sentences last quoted does not, however, seem well-founded. The term "dwellers under ground" (*tsuchi-gumo*), applied by the Japanese to a people "residing far south in the islands of Japan" is equally applicable to the pit-dwellers of the more northern regions; and there does not appear to be any good reason for doubting that each of these pit-dwelling communities, though latterly living far apart, belonged to one race.

of them are quite ignorant of their existence; while others look upon them as natural phenomena; but none of them trouble their heads about the matter." Of course, their denial of a descent from troglodytes could be explained by a natural feeling which would tend to make (say) the Maoris of the twentieth century deny that their forefathers were cannibals. So also could the Aino's ignorance of the subject be explained by the assumption that the period of the genuine "Koro-pok-guru" was tolerably remote.

¹⁾ MILNE, 188—9.

²⁾ MILNE, 187—8.

³⁾ MILNE, 196.

With regard to the Japanese *nano tsuchi-gumo*, signifying "earth-spiders", it is noteworthy that the Japanese still speak of the Ainos as "*crab-barbarians*". Now, crabs and spiders are very much alike, speaking generally, and both are distinguished by long, hairy arms; and it seems to me that it is for this last reason that the Japanese called the dwarfs "spiders", and the Ainos "crabs". Thus, these two terms may be regarded as forming another link connecting the Ainos with the *tsuchi-gumo*.

In referring to these *tsuchi-gumo*, it is impossible to avoid mention of Dr. Tsuboi's interesting account of his "Discovery of Ancient Artificial Caves near Tokyo"¹⁾. These caves perforate the sides of a sandstone hill (at Nishi-Yoshimi), and if they were used as dwelling-places, as Dr. Tsuboi suggests, their occupants must have been a small race. Towards the end of his account, Dr. Tsuboi remarks thus:

"The question will now arise — Is there any mention in Japanese history of cavedwellings or cavedwellers? Those who are acquainted with the ancient literature of the country answer, without hesitation, in the affirmative. Though our records are equally silent about the makers and the original uses of any particular set of caves, we can gather from them many passages telling us that caves were much used as dwellings by a savage race called *Tsuchi-gumo*, and also, though in a far less degree, by the ancestors of the present Japanese. The latest mention of dwelling-caves used by the latter, is one year before the accession of the second Emperor, that is, 582 B.C. The custom of dwelling in caves was carried on by the *Tsuchi-gumo* to a much later date. The very name *Tsuchi-gumo*, given by the first Emperor to the savages, who then occupied the southern half of the main island of Japan, is said to signify 'those who hide themselves in the earth', that is, those who dwell in caves. The latest mention of these cavedwellers is 200 A.D."

In the succeeding number of the *Asiatic Quarterly Review* (July 1892), Mr. W. G. Aston, C. M. G., formerly of the British Legation, Tokyo, comments upon Dr. Tsuboi's discovery, and opposes the suggestion that those artificial caves were dwellings. He then adds "a few words about the *Tsuchi-gumo*".

"What little is known of them is contained in three passages of the Nihongi and one passage of the Kojiki, all of which belong to the highly legendary period of Japanese History. We gather from them that the *Tsuchigumo* were usually, though not invariably, outlaws who defied the Imperial authority. They had Japanese names, and inhabited such long-settled provinces as Yamato, Harima, and Bungo. There is nothing to suggest that they were not of Japanese race beyond the statement in the Nihongi that some of them had short bodies and long arms and legs, and were of the same class as pigmies. This, however, I take to be nothing more than a product of the popular imagination working on the hint contained in the name *tsuchi-gumo* which is literally 'earth-spider'. Some etymologists prefer the derivation which connects *kumo* (or *gumo*) with *komori*, to hide, thus making *tsuchi-gumo* the 'Earth-hiders'. But this is probably a distinction without a difference.... An ancient Japanese book says *Tsuchi-gumo* is a mere nickname.... One of the passages above referred to speaks of *Tsuchi-gumo* who lived in a rock-cave, but there is nothing to show whether it was natural or artificial. The Kojiki tells us of a band of *Tsuchi-gumo* who occupied a *muro*. This *muro* was large enough to hold 160 persons, so it could have had little in common with the Nishi-Yoshimi excavations. But it was not only *Tsuchi-gumo* who inhabited *muro*. Allusions to these dwellings are frequent in the older Japanese literature long after the period assigned to the *Tsuchi-gumo*, and from the way they are spoken of they were plainly not uncommon. It results from a comparison of numerous passages in which *muro* are mentioned that they were houses consisting of a wooden frame lashed together by ropes of a creeping vine, thatched with reeds and built in a pit several feet deep, to which steps led down. The walls had sedge or reeds by way of laths which were also fastened with cords of creepers, and were probably plastered with a mixture of clay and grass. Within there was a wooden platform for sleeping on. Now it will be obvious that the epithet 'Earth-hider' is more appropriate to dwellers in such pit-houses than to the inhabitants of rock-caves. *Tsuchi* is earth,

¹⁾ *Asiatic Quarterly Review*, April 1892.

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not rock. Probably the *muro* inhabited by the *Tsuchi-gumo* were of a ruder kind than those described, perhaps resembling one which I have seen used as a lodging by the poorer class of pilgrims to Mt. Oyama, and which was a square pit three or four feet deep covered with a thatched roof, the ends of which rested on the edge of the pit. There were no [exterior] walls".

It would be out of place here to enter into a consideration of the various points of difference between the three writers just quoted. But, to an unbiassed mind, there seems no special reason for believing that the *Koro-pok-guru* of northern Japan and the *Tsuchi-gumo* of the south were not of one stock. The description given by Mr. ASTON shows that the latter people were pit-dwellers. Consequently, they were really *Koro-pok-guru*, whether that title was popularly applied to them or not. And both sections are not only remembered as "hidens under ground", but also as dwarfs. Thirdly, either section possessed the physical peculiarity of excessively long arms¹⁾; and this peculiarity is still noticeable, though in a very modified degree, among Ainos.

Both Dr. TSUBOI and Professor MORSE are, however, opposed to the idea that the *Koro-pok-guru* were ancestors of the Ainos. One objection on their part is that the "kitchen-middens" ascribed to the former people show that they were makers of pottery, which the modern Ainos are not "essentially". And another objection urged by Professor MORSE is that while those deposits show that they were made by a race of cannibals this is not an Aino vice²⁾. What these two eminent authorities strongly believe is that the Ainos own a different origin from the *Koro-pok-guru*; and Professor MORSE has recently given a brief expression to his views on this subject³⁾. In the course of these remarks, he repeats the question put by him in 1879:

"With every reason for believing that the Japanese came from the south, displacing the Ainos, who came from the north, the question next arises as to the original occupants of the island. Did the northern people encounter resistance from a primitive race of savages, or were they greeted only by the chattering of relatives still more remote, whose descendants yet clamber about the forest-trees to-day"?

That the Japanese came from the south (perhaps from Siam) is an assumption not likely to be disputed. But whether the Ainos "came" from the north to Yesso, or whether they ought to be regarded as merely a remnant of a race which once occupied an immense stretch of territory (inclusive of Yesso), is a question which remains to be settled. If the use of pit-dwellings and earth-huts ought to be regarded as denoting racial affinity, then the Ainos must be akin to the ancient *tsuchi-gumo* and *koro-pok-guru* of Nippon and Yesso, and to the *Onkilon* of North-Eastern Asia, who are thus described:

"Tradition relates that upwards of two hundred years ago these Onkilon occupied the whole of the Chukch-coast, from Cape Chelagskoj to Behring's Straits, and indeed we still find along the whole of this stretch remains of their earth huts, which must have been very unlike the present dwellings of the Chukches; they have the form of small mounds, are half sunk in the ground and closed above with whale-

¹⁾ Mr. ASTON says: "short bodies and long arms *and legs*". But, both among certain modern Ainos, and the traditional dwarfs of the north, the peculiarity is the excessive length of the arms alone, in proportion to the body; the legs, indeed, being rather too short than too long — among some Ainos, at any rate.

²⁾ That the modern Ainos are not cannibals is indisputable. But, according to Captain JAKOBSEN, the Ainos say that their people and the Giliaks were cannibals "not very long ago", and they "point out as one result of this a former custom that a father would kill and devour his cripple child, or a husband his barren wife. They state also that they ate Giliak captives. Further, the Russians and the Ainos of Saghalien maintain that the Ainos of Yesso used to practise cannibalism". (GENEST-JAKOBSEN, 30). Assuming these statements to be correct, this objection against the Ainos being descended from the cannibals of the "kitchen-middens", falls quite to the ground.

³⁾ *Science*, Sept. 9, 1892.

ribs, which are covered with a thick layer of earth". One of the party who visited the Onkilen dwelling-places at Irkaipi in 1878, says: — "These are, as I have already mentioned, semi-subterranean, and the roof, which consists of a layer of turf, rested on the ribs of whales. In each house there are two or three rooms, situated in the northern part of the hill [hillock, or mound]; but from the most southern room a narrow, low passage conducts one southwards, into a cross-passage, which goes in a direction from east to west. [The walls of the inner passage and rooms] were built of vertically placed whale-ribs, on which the rafters for the roof rested horizontally" ¹).

But the most important consideration of all is found in the fact that the inhabitants of the north of Yesso, in the year 1613, were "very little and like dwarfs:" that the modern Ainos have traditions of predecessors (or ancestors) who were "only about three or four feet in height", having "arms very long in proportion to their bodies"; and that the "earth-hiders" of southern Japan "were of the same class as pigmies", besides being also notable for the length of their arms. These statements are pregnant with considerations which can only be briefly and imperfectly dealt with here.

In many parts of the world, existing races have traditions of pigmy people who preceded them. For example, "the Vazimba are supposed to have been the first occupants of Ankova", in the island of Madagascar, and "they are described by ROCHOU under the name of Kimos, as a nation of dwarfs, averaging three feet six inches in stature, of a lighter colour than the Negroes, with very long arms, short woolly hair." ²) Of the still surviving pigmy races of Equatorial Africa, much has been written by modern travellers. Their connection with the African dwarfs mentioned by HERODOTUS has been recently demonstrated in the most able manner by M. PAUL MONCEAUX, in the *Revue Historique* of October 1891. And Mr. R. G. HALIBURTON, Q. C., in *The Dwarfs of Mount Atlas* (DAVID NUTT, London, 1891), and again in a paper contributed to the *Asiatic Quarterly Review* of July 1892, gives some most interesting details of a section of the dwarf race said to be still existing on the southern slopes of Mount Atlas, which people he compares in a striking manner with the more Eastern of the African dwarfs, and with those of ancient history and legend. He says of these dwarfs of South Morocco.

"They are very strong, extremely courageous, and wonderfully active, and are, it is stated, feared by the other Moors.... Among the points which distinguish them from the Moors [etc.] of Morocco, are the following — their wonderful agility; a reddish complexion which is characteristic of almost all dwarf races, and which one of my informants describes as 'like that of the Red Indians of America', or, according to SCHWEINFURTH in his account of the Akkas of the Albert Nyanza, 'resembling the colour of slightly roasted coffee'; and the peculiar woolly hair [of the head] growing in tufts which distinguishes nearly all dwarf races and their offshoots. [Mr. HALIBURTON adds in a footnote —]. I made no note of, as I did not credit, the statements of several natives of Morocco, that the bodies of the dwarfs are covered with hair, a peculiarity which I have since found is a characteristic of the dwarfs both of Central Africa and of Celtic tradition" ³).

I may also add the following comment upon Mr. HALIBURTON's account, extracted from a letter received from my friend Dr. R. W. FELKIN, who has himself seen the African dwarfs:

"It seems to me that there is no reason to doubt but that these dwarfs are only a part of the dwarf

¹) See NORDENSKIÖLD'S *Voyage of the Vega*, London, 1881, Vol. I., pp. 446—8, (where a reference is given to WRANGELL'S *Reise*, Th. 2, Berlin, 1839, p. 220; also pp. 130—2 of *Nordenskiöld's Voyage*, by Lieutenant A. HOGGAARD, London, 1882. Compare also the statement that "people in Siberia, anterior to the Samoyedes, lived in subterranean caves": quoted from ERMAN'S *Reise*, p. 710, by Professor NILSSON, at p. 153 of his *Primitive Inhabitants of Scandinavia*, London, 1868).

²) *Memoirs of the Anthropological Society of London*, Vol. III., p. 15.

³) *Asiatic Quarterly Review*, July 1892, p. 89.

tribe which is scattered throughout Central Africa and which has been described by DU CHAILLU, SCHWEINFURTH, EMIN and myself, and more recently by Mr. STANLEY.... My own opinion is that these dwarfs were the primitive inhabitants of Africa and that they have gradually diminished in numbers and split up into smaller bands by the incursions of aliens."

The classical references which help to support this opinion can only be alluded to here. The article by M. PAUL MONCEAUX, already referred to, contains much that is instructive from this point of view. And Mr. HALIBURTON mentions that "according to HERODOTUS, SATASPES, while sailing south from the Pillars of Hercules, saw 'a nation of little men';" and with these he associates "the race of swift-footed Troglodytes seen by HANNO on the Western coast of what is now called Morocco."

Coming into Europe, we find similar evidence. The race of the Picts, conspicuous in the history of Great Britain at the time of the Roman invasion, and for many centuries afterwards, is remembered in tradition as a race of dwarfs, hairy of skin, "distinguished for courage, cunning, ferocity, the length of their arms, and the squareness of their shoulders", possessed of immense bodily strength, and dwelling in underground structures, of which many may be seen at the present day¹). In Wales, a race of hairy dwarfs, living "in dens in the ground", and having "long, strong arms", is discernible as recently as in the sixteenth century. In other parts of the British Isles, in Norway, in Germany, in Brittany, and among the Gypsies of Transylvania, traditions still survive which, taken in the aggregate, denote a race of dwarfs, with arms so long that they hung down below their knees, with hairy skins and shaggy beards, described as living in underground houses and chambered mounds; to refer fully to whom would occupy a volume. The evidence from North America is also in the same direction; while the traditions of the Indians of the River Amazon bear kindred testimony.

Now, it will be seen that four important characteristics link together the semi-historical and traditional dwarfs of various lands and the "earth-hiders" of Yesso. These are (1) the custom of living in structures which are more or less underground, (2) the excessive hairiness of their bodies, (3) the disproportionate length of their arms, and (4) their dwarfish stature. The question is one which it is impossible to do justice to in these pages (although I hope to enter into it more fully elsewhere). But the three qualities last named are all indicative of an anthropoid rather than of a truly human race. Shagginess of skin resembling that of "baboons and apes", denotes that the people so characterized have lived the life of unclothed animals at a less remote period than other races. Excessively long arms imply a race to whom the upright attitude is a comparatively recent acquisition; and when that peculiarity is combined with platycnemism of the *arms* as well as of the legs (as among some Ainos), this inference is greatly strengthened. And when, in the third place, it is stated that the natives of northern Yesso, in 1613, were "very little and like dwarfs"; that the "earth-hiders" of Nippon "were of the same class as pigmies"; and that the *Koro-pok-guru* were "dwarfs"; an assertion is made that, in the opinion of the present writer, is almost tantamount to saying that those people were anthropoids. Because a prolonged study of the "pigmy" races of fact and of tradition has forced me to the conclusion that the races so described were not what we should now call "human". This is a conclusion which has previously been arrived at by some others, although as

¹) For fuller references to the Picts, see my *Testimony of Tradition* (London; KEGAN PAUL, TRENCH, TRÜBNER & Co 1890), and *The Underground Life* (Edinburgh; Privately Printed, 1892).

yet it does not appear to have received due consideration. As already stated, this is not the place in which to enlarge upon this theme; but a few relative observations may be made.¹⁾

The historical race of the Picts, of whom something has just been said, is remembered in North British tradition, not only as a race of long-armed, hairy, ferocious dwarfs, but also as only "half-human". In the same locality the traditional pigmies are described as "half-dogs", by which is meant, no doubt, a people accustomed to run upon all-fours. Another tradition states that the Highlands of Scotland were formerly inhabited by a race of ichthyophagous "men-monkeys". In several parts of the British Islands, as also in Norway, the legendary dwarfs are described as having the faces of apes; and one traditional account in Cornwall states that the early inhabitants of that district were so brute-like in their physical characteristics that they had not the erect posture, but went upon all-fours. Similar evidence could be quoted throughout Europe. The "pucks" of Irish tradition are described as leaping "like apes" on to the backs of those who passed by their retreats; and European tradition generally agrees in giving the "pucks" the malicious and tricky character of monkeys. Indeed, when one studies the accounts of "pigmies", "pucks", and anthropoid apes, one finds it difficult to separate the one from the other. Professor HARTMANN refers to the fact that the pointed ears of the traditional "Puck" is recognised by DARWIN as a memory of the pointed ears ascribed by him to pithecoïd man²⁾. And HARTMANN also cites "an anatomical description of the chimpanzee, which is still of great value", and which was written and published in 1699 under the title of "*Orang-Outang, sive Homo Sylvestris; or The Anatomy of a Pygmy*". That writer, it is true, maintained that a pigmy was nothing more than a species of ape, and he adds to his treatise "a philological essay concerning the Pygmies, the Cynocephali, the Satyrs, and Sphinges of the Ancients, wherein (he says) it will appear that they are all either Apes or Monkeys, and not Men, as formerly pretended." But, although the Japanese appear to have long recognised the idea that the higher races of man are, by inference, descended from lower and less human types³⁾, that idea had not been accepted by the European scientists of the seventeenth century; and accordingly the writer of 1699⁴⁾ had never imagined that, while his opponents may have been in error in describing the pigmies as *men*, he was himself equally in error in placing them on the same level as "apes or monkeys". In his long and very learned dissertation, he cites many writers who have discussed the question, from very opposite points of view. But he does not realize that that evidence all tends to denote the existence of races of "primitive men", races which had almost if not altogether achieved humanity, but which nevertheless had retained a good many physical and mental traces of a lower origin. So prejudiced is he that, quoting an encounter with pigmies, related by an ambassador of the Emperor JUSTINIAN, he interprets the following passage as referring to *apes*: "Incident enim in quosdam forma quidem et figura humana, sed brevissimos, et cutem nigros, totumque pilosos

¹⁾ The suggestion that "primitive man" was a pigmy has recently been made by Mr. SAMUEL LAING, in his *Human Origins* (London, 1892, p. 341): — "It is remarkable also that the very oldest human implements known get continually smaller as they get older, until those of the Miocene, from Thenay and Iluy Courmy, are almost too small for the hands even of STANLEY's pigmies. If mere guesses were worth anything, it would be rather a plausible one that the original ADAM and EVE were something between a monkey and an Andaman islander".

²⁾ HARTMANN, 91–92.

³⁾ See p. 16, *ante*.

⁴⁾ A London doctor of the name of TYSON.

corpus", — although that passage is almost identical with some descriptions of Aïnos.

The extracts which the same writer makes from the writings of PLINY and POMPONIUS MELA with reference to the "fauns" and "satyrs" of Mount Atlas may profitably be compared with Mr. R. G. HALIBURTON's statements regarding the *dwarfs* of Mount Atlas. Because the latter writer has quite recognized that the primitive dwarf tribes of Africa were regarded as "an imperfect creation", "the first created", "half-animals, half-men". (This it may be remarked, in passing, is exactly what the Norse sagas say of those "man-likenesses" which existed before the advent of fully developed man, and whom they style "dwarfs" and kindred names.) Mr. HALIBURTON further repeats a statement that, in the Atlas district, "the name *Pataïki* (= fathers of our fathers, or ancestors) is applied both to dwarfs and to little monstrous images, part animal, part man." The French term *magot*, applied to such images and to a kind of baboon is a counterpart of this word; and both have a like significance. The expression "the fathers of our fathers" is a very frank recognition of an evolution from a lower, dwarfish form¹). With this may be compared the traditional descent of a tribe of Transylvanian Gypsies from a certain "earth-woman". The "earth-folk" are described by these Gypsies as "people of human shape, dwelling underground. They are ugly [and black], and *the men are covered with hair*." Dr. VON WLISLOCKI, who supplies this information, points also to the many instances in which various nations derive their descent from dogs²). The classical references to the "Pygmies of Thule" yield the same testimony as the Norse sagas. The writer of 1699 quoted on the preceding page (Dr. TYSON), in speaking of "The Pygmies of the Ancients", refers thus to those of northern Scandinavia:

"Those Pygmies that PAULUS JOVIUS [1483—1552] (De Legatione Muschovitar. lib. p. m. 489) describes, though they dwell at a great distance from Africa, and he calls them *men*, yet are so like *apes* that I cannot think them anything else. I will give you his own words: 'Ultra Lapones in Regione inter Corum et Aquilonem perpetua oppressa Caligine Pygmaeos reperiri, aliqui eximiae fidei testes retulerunt; qui postquam ad summum adoleverint, nostratis pueri denum annorum mensuram vix excedunt. Meticulosum genus hominum, et garritu sermonem exprimens, adeo ut tam *Simiae* propinqui, quam statura ac sensibus ab justae proceritatis homine remoti videantur.'"

It will be noticed that these dwarfs are not identified with the Lapps, but are described as living "ultra Lapones"; and it is to be remembered that Lapland did not formerly extend to the North Cape, but that, "beyond the Lapps", there was the territory of *Seric-Finnia*, or *Seric-Finnia*, stretching between the Varanger Fiord, on the east, and Tromsø on the west. This, then, was the country of the pithecoïd dwarfs described by PAULUS JOVIUS. And a Swedish professor of the seventeenth century, in speaking of this

¹) An African traveller has recently remarked that "the Bushman, Tikki-tikki, and Akka dwarfs were probably the oldest primitive people in Africa, and it was curious to notice that they lived alongside of the gorillas — the two orders of primates approaching nearest one another in that continent". (Dr. R. W. FELKIN, in a paper read before the Royal Physical Society, at Edinburgh, 16 March 1892.)

²) See Dr. VON WLISLOCKI's *Vom wandernden Zigeunervolke*, Hamburg, 1890, pp. 69—70. Compare also the following statement by Sir RICHARD BURTON (which I here quote from an article by Mr. THOMAS DAVIDSON, in *La Tradition*, Sept.—Octob. 1892): "The essence of the animal fable is a reminiscence of *Homo primigenius*, with his pointed ears and furry skin", who could communicate, after a fashion, with his "brother brutes". Sir RICHARD's further remark, that "the Malays still regard the orang-outan, or man of the woods, as possessed of superhuman wisdom", may suitably be compared with Dr. TYSON's contention (*op. cit.*) that although the satyrs were "sometimes called men, and for the most part worshipped as Gods, yet they were neither Men, nor Demi-Gods, nor Daemons, but Monkeys or Baboons, that in Africa were worshipped as the Gods of the Country". Compare also Mr. R. G. HALIBURTON's statements regarding "Dwarfs and Dwarf-Worship".

ultra-Lapponian territory, says: "the ancients have placed there, besides the *Scritfinni*, the *Cynocephali*, *Busii*, *Troglodytes*, *Pygmies*, *Cyclopes*, and some others, passing by the *Himantopodes*", — or "people who creep upon their knees"¹⁾. If one examines these names, it will be seen that all, or nearly all, may have been applied to one people²⁾, a people of pigmy stature, and possessed of many attributes that were anthropoid rather than strictly human. And although Tacitus regarded as "unauthenticated", and even "fabulous", the accounts of quasi-Sarmatian tribes having "the faces and expressions of men, with the bodies and limbs of wild beasts" (*German.* c. 46), yet that statement also tends to corroborate the others just quoted. All these statements point to the former existence of a race that preceded the Lapps, a race so primitive, that it could not be called human. Whether the Lapps themselves intermingled with such people is a mere hypothesis. But that seems to be indicated by the following remark by Sir JOHN LUBBOCK: — "The Norwegian peasants were not alone in regarding the Laplanders as scarcely human. Regnard, in his 'Journey to Lapland', thus concludes his account of them: — 'Such is the description of this little animal, called a Laplander; and it may safely be said that, after the monkey, he approaches nearest to man'"³⁾.

The bearing of these remarks upon our present subject will be seen when we turn to the North-East of Asia. Nothing very definite can be deduced from the Chukch tradition that a race, presumably the earth-dwelling *Onkilon* of Irkaipij, was "so wild and brutish that they scarcely deserved to be called men"⁴⁾. But their vicinity to the earth-dwelling dwarfs of Yesso is an important consideration. For these latter are also similarly characterised. Tradition, as we have seen, speaks of their pigmy stature, and their long arms. And Mr. BATCHELOR condenses the following information from two Japanese records of the eighth century: —

"After a perusal of the 'Records' and 'Chronicles', we are fully justified in holding the opinion that when the ancient Japanese first came to 'the land of the rising sun' they found the country inhabited by a people with whom they fought, a race of barbarians whom they conquered and dispossessed. Indeed, there are some very good grounds for believing that the Japanese acted as a wedge by driving some of the real owners of the land, the aborigines, to the south, massacring others, and compelling others to seek refuge in the fastnesses of the mountains and the interior of the country, whilst others were forced towards the north. If we study the types of the Japanese people, it may be added that some few of the barbarians, more wise probably than the rest, acted as servants, slaves, concubines, or wives to their conquerors, and thus became amalgamated with them. An illustration of this process is seen in the amalgamation of the Ainu with the Japanese in Yezo, which is still in progress.

In the 'Records of Ancient Matters', we read of a class or race of people called *Tsuchi-gumo*, or 'earth-spiders'; a cognomen expressive of neither grace nor manliness. The people who bore this name are said to have possessed tails, and to have lived in caves with stone doors⁵⁾. The Emperor Jimmu, it

¹⁾ The History of Lapland, by Professor JOHN SCHERFFER, of Upsala; printed and published at Oxford, England, 1674, p. 5.

²⁾ If the united eye-brow of the Ainos ought to be regarded as a trait of primitive man, it would be easy to explain the impossible Cyclopes by the assumption that a race described as having one eye-brow, whose centre was in the middle of the forehead, eventually became remembered as a race having one *eye*, similarly placed. In support of this theory may be cited the fact that the dwarfish Bagayas of Africa have the single, continuous *eye-brow* (see p. 5 *ante*, note 8), and that the Nubians and Moors assert that the Akkas and the Atlas dwarfs "have only one *eye*". (See Mr. HALBURTON'S "Dwarfs of Mount Atlas", p. 33).

³⁾ Note to Professor NILSSON'S "Primitive Inhabitants of Scandinavia", London, 1895, p. 264.

⁴⁾ *Voyage of the Vega*, I., 446-448.

⁵⁾ This description of their dwellings does not support Mr. ASTON'S objections to Dr. TSUNO'S hypothesis that the artificial caves near Tokyo may have been the homes of the 'earth-spiders'. Mr. ASTON insists that, since "*tsuchi* is earth, not rock", therefore the *tsuchi-gumo* must have dwelt in pits, not rock-caves (although

appears, had many of these cave-dwellers cruelly and barbarously slaughtered in cold blood. Thus we read: "When his Augustness.... made his progress, and reached the great cave of Osaka, earth-spiders with tails, namely, eighty braveoes, were in the cave awaiting him. [These were slain by the Emperor's followers.].... Nor was JIMMU the only emperor who fought against the 'earth-spiders', as SUJIN and

KEIKŌ are specially mentioned as having made successive wars of extermination upon them. But who were these 'earth-spiders', or, as we prefer to call them, 'cave-dwellers'? Were they simply robber bands of barbarous Ainu? Or were they Koreans, or a people very closely allied to the Koreans"? [This last query is based upon the discovery of pottery of Korean character in some of the artificial caves of Japan] ¹⁾.



Hairy Ainu Man from the North East Coast of Yezo, packing seaweed for winter use.

One detail in the above extract shows us that the earth-hiders are not only described as "of the same class as pigmies", but that, like the traditional dwarfs of northern Europe, and the satyrs of the classics, they "are said to have possessed tails." Although this statement is certainly worthy of attention, the indications that those people were of a lower type than any existing race of men seem to me to be otherwise sufficient. But a Dutch traveller of the seventeenth century, JOHN STRUYS, alleges that he encountered a

native of Formosa who was similarly distinguished, and who stated that "all the inhabitants of the southern side of the island were provided with like appendages." ²⁾ Whatever

he admits that there is one reference to them as living in a rock-cave). But the Scandinavian and British "earth-houses" are really built of *stone*. It seems quite apparent that the Japanese term, like that of "earth-men" applied to traditional underground people in Hungary, is merely intended to mean that the people so indicated occupied dwellings that were not super-terrestrial.

Dr. TSUBOI's reference to the Nishi-Yoshimi caves as similar to many others in China and the Canary Islands may be compared with Mr. HALIBURTON's suggestion that "the numerous chambers cut in the face of inaccessible(?) cliffs in Morocco, especially to the South of the Great Atlas, were probably made by dwarf Troglydytes", — the uniform height of these chambers being only about 5 feet.

¹⁾ BACHELOR's *Ainu*, 297-301.

²⁾ See a collection of references to "tailed men" in Mr. S. BARING-GOULD's "Curious Myths of the

be the truth of this statement, it is noteworthy that Yesso is named "The Isle of Satyrs" (*Satyrorum Insulam*) in the „*Theatrum orbis terrarum*" of ABRAHAMUS ORTELIUS. P. FAVOR SIEBOLD, who mentions this fact¹⁾, believes that it is only based upon the expression used by the Jesuit priest FROES, who, writing in 1565, describes the northern part of Japan as „*amplissima sylvestrium hominum regio*". By "*homines sylvestres*" FROES might

have signified actual orang-outangs (the Malay equivalent). But *homo sylvestris* is a very elastic term²⁾; and the context plainly shows that the "wild men of the woods" referred to by FROES were the Aïnos, then living in a comparatively-civilized condition.

A consideration, however, of many of the statements made in these pages, together with an examination of the Japanese pictures here reproduced, will demonstrate that if the term *homines sylvestres* be construed in a sense nearer to "orang-outang" than to "savage", that term will still be applicable to the earth-dwelling dwarfs from whom the Aïnos appear to be mainly descended. Even at the present day, after a lapse of many centuries, during which the original stock has been modified by intermixture and by the influences of civilisation,



Hairy Aïnu Man from the North East Coast of Yezo.

this anthropoid character has not quite disappeared. To this fact the most recent visitor to these people (Mr. A. H. S. LANDON) testifies, not only by portraits such as the two now given but also by written description, such as the following:

„The Aïnu of Volcano Bay are not such fine specimens of the race as others that I saw up Saru-bets (Saru River), the Tokachi-bets (Tokachi River), Kutcharo-bets and Ishikari-bets (Ishikari River)

Middle Ages", London, 1888, wherein he quotes the above statement from "Voyages de JEAN STRUY AN. 1650." In this connection, see also a paper on *La Queue chez l'Homme*, by M. PAUL ALBRECHT Bulletin de la Société d'Anthropologie de Bruxelles, t. III, 2e fasc., 1885).

¹⁾ SIEBOLD-VRIES, 98.

²⁾ Compare the German *wald-affe*, *wald-gott*, and *wald-geist*.

I. A. f. E. Bd. IV. Suppl. Mac RITCHIE.

Those up the Tokachi River I found to be the finest and purest in Yezo, as the Japanese have not reached so far in the interior of the island. I suffered much in this expedition up the Tokachi, for two long days having to find my way through treacherous swamps and a thick jungle formed of high reeds.... I was well repaid for it, however, as, where the ground begins its incline about fifty miles from the coast, the jungle stopped and I reached an Ainu village, called Yamakubiro. The villagers were much more hairy than any I had seen before. Men and women, almost entirely naked, squatted down amidst filth; and being driven nearly mad by the 'abu' (a huge horse fly) and the 'black flies', they looked just like a large family of monkeys. I heard of a larger village, Frishikobets, further up, and I reached it the next evening. Here, too, I saw some wonderful types. Covered with thick hair, and flowing black beard, they were extremely picturesque" ¹⁾.

When one compares these two pictures of Mr. LANDOR's with those of SIVEI (Pl. I., Figs. 1, 4 and 5) and with Fig. 1 of Pl. III, the reality and faithfulness of these Japanese pictures becomes confirmed. In the case of Mr. LANDOR, there is not the slightest suspicion of caricature; and, therefore, the assumption that the Japanese artists have all been carried away by racial hatred to such an extent as to render their Aïno portraits gross exaggerations, is an assumption which has no substantial basis. No doubt there is, I believe, such a feeling manifest in some of the pictures. But that, in all essentials, the Japanese pictures are reliable, is a conclusion which is greatly strengthened by the portraits of this modern artist.

And even yet the Aïnos possess indications that their kinship to "primitive man" is not very remote. Speaking of them, and of other hairy races, Professor HARTMANN says: "Interesting historical and morphological researches respecting these hairy men have recently been made by VON SIEBOLD, ECKER, VIRCHOW, BARTELS, and ORNSTEIN. In many of these cases we are presented with decidedly brute-like phenomena . . . Other hairy men remind us at the first glance of some of the canine species" ²⁾. Again, when the same authority remarks that "the neck of anthropoids is generally short and thick" ³⁾, he indicates another Aïno feature. This bull-necked, roundshouldered appearance is evident in many of the pictures. It is most evident of all in the lesser of the two Amsterdam pictures, where the Aïnos completely suggest themselves as the originals of Othello's "men whose heads do grow beneath their shoulders". I do not overlook the fact that this and other scenes of the "tribute" group are meant to illustrate "the custom the Aïnos have of bending the body when going before a high Japanese officer, especially the Aïno interpreters, who lead the men for whom they are about to interpret by the hand, both having their bodies bent and advancing a step at a time dragging one leg after the other." ⁴⁾ But if one looks at the larger of the Amsterdam pictures (not to speak of some others) the round-shouldered, hunch-back appearance of the people, in their ordinary attitudes, is apparent. And this, like the long arms of the earth-dwellers, and of some modern Aïnos, shows that the erect posture is with them a comparatively recent acquisition ⁵⁾.

A good example of the older Aïno is seen in the "*tsuguru* or magician-doctor", thus described by Mr. DIXON: — "A narrow forehead, with bushy eyebrows that meet, under which lurk a pair of furtive eyes; a powerful body with long arms — these are his most

¹⁾ These two illustrations and the above paragraph are extracted from Mr. LANDOR's article on "The Hairy Ainu of Japan", which appeared in *Black and White*, London, Oct. 1, 1892.

²⁾ HARTMANN, 96.

³⁾ Ibid, 100.

⁴⁾ Holland, 236.

⁵⁾ With this may be compared the statement of a seventeenth-century writer that the Lapps "never go upright, but stooping", although at the same time remarkable for "their great agility of body.... their usual exercises being running races, climbing inaccessible rocks and high trees." Compare also the traditional idea of the dwarf as a hunchback.

distinctive characteristics". On the subject of the long-armed Aïnos more information is required. Is it in such cases that the platycnemism of the arm-bones is most apparent? If so, this constitutes a distinct link with brute-life. For, although it is denied by some that platycnemism of the leg-bones denotes anything more than a great degree of agility in walking, running or climbing, yet it is evident that people exhibiting this unusual agility in the *arms* as well as in the legs are in that respect comparatively nearer to the lower forms than are people in whom that quality is lacking. Another feature insisted upon by the Japanese artists is the integumentary groove on the sole of the foot, which apparently occurs in some instances among the Aïnos to a degree that suggests a quadrumanous ancestor, at a comparatively recent date. Reference has also been made to the sunken forehead in many of these pictures, which speaks of an inferior type of man. The furrowed brows of some of the men, not otherwise showing signs of age, might be held also to testify in the same direction¹⁾. Dr. BARNARD DAVIS seems at first sight to give similar evidence when he states that the skeleton of the Aïno woman examined by him "approaches to that of the male gorilla", in respect to "shortness of the leg-bones and narrowness of the pelvis"²⁾. But he adds, "yet without giving any countenance to the developmental hypothesis". The "stupidity" of the race, referred to by several writers, is a better test of their inferior position in the scale of humanity. The "missing link" described by Miss BIRD (p. 146) was obviously an exceptional Aïno, although "it" gave point to her concluding sentence: "When Iro [a Japanese] arrived, he looked at it with disgust, exclaiming, 'The Aïnos are just dogs; they had a dog for their father', in allusion to their own legend of their origin".

That legend, be it noted, is far from being incompatible with the theory that the *Koro-pok-guru* were a race of earth-dwelling or cave-dwelling anthropoids. For it makes the Aïnos to be the descendants of a castaway Japanese woman and a "dog" with whom she lived in a cave. This legend is referred to by many writers³⁾. H. von SIEBOLD says "a dog or a wolf", and refers to the castaway woman as merely "a female being of higher birth"⁴⁾. While another writer says that "The Aïnos deduce their predominant reverence for the Bear from their belief that they are descended from a pair of bears — as shown by their hairy skin, which was much more hairy in earlier times"⁵⁾.

Enough has been said upon this point. It is not to be understood that the present writer recognizes nothing but inferiority in the Aïnos. It would be easy to collect statements and illustrations tending to place them in a much more favourable light. But, in these pages, attention has been chiefly directed to their lower characteristics, because the immemorial belief among Japanese that the Aïnos have a much nearer kinship with anthropoids than their conquerors have, seems well founded, for many reasons. The Aïnos themselves do not seem to be able to show proofs of any real civilisation prior to their first contact with the Japanese, at which time, it is stated, they "were savages, for they are said to have lived together promiscuously, dwelling in caves during winter and in huts in the summer; to have clothed themselves with fur; to have drunk blood; to have flown up

1) HARTMANN, 157.

2) DAVIS, 23-24.

3) It may be observed that the legend is quite independent of the interpretation of "Amu" as signifying the descendant of a dog; a false etymology, as shown by Professor SCHLEGEL and others.

4) *Studien*, 8.

5) GENEST-JAKOBSEN, 29.

the mountains like birds, and rushed through the grass like animals”¹⁾). In short, the idea that, *previous* to any amalgamation with the Japanese, the Ainos were the pigmy earth-dwellers known as *Koro-pok-guru* and *Tsuchi-gumo*, has very much to say for itself²⁾. And similar earth-dwelling races, also remembered as pigmies, and equally distinguishable as anthropoids, seem traceable over most of the world; notably in northern Europe.

¹⁾ BATCHELOR'S *Ainu*, 305.

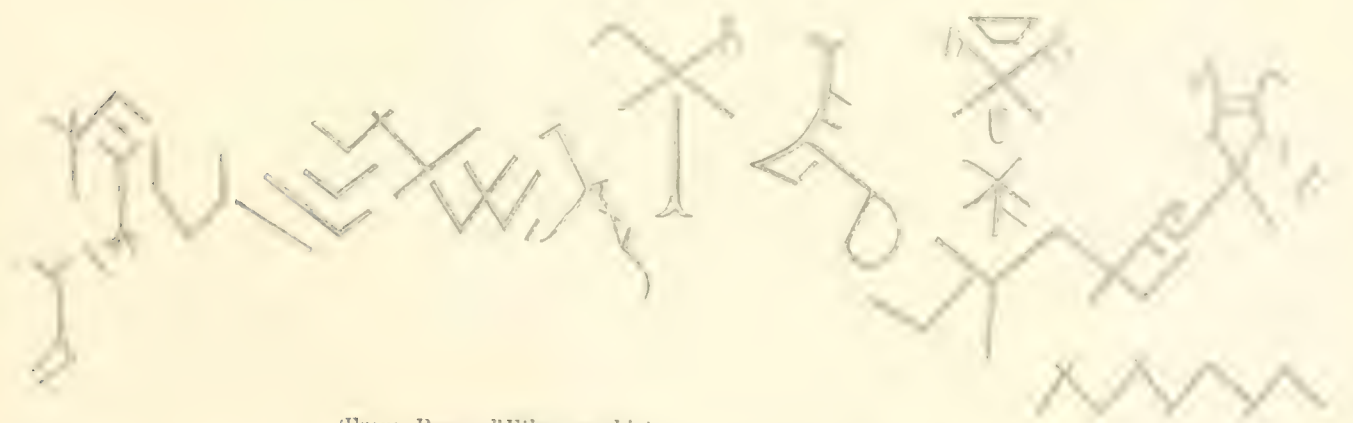
²⁾ In addition to Mr. BATCHELOR'S quotation, on this point, the following may also be quoted: — “Long ago in Sagalin, so an old man told me, his tribe used to live in underground houses, called *toichisei*. In spring they forsook them and lived above ground, until the frost and snow again made them seek shelter in these subterranean dwellings, which were pits roofed over, not caves”. (Mr. J. M. DIXON, at p. 42 of *Trans. of Asiatic Soc. of Japan*, Vol. XI, Part 1.) Mr. MILNE supplies positive evidence of the truth of this statement, in these words: — “Mr. ERNEST SATOW has very kindly given me the following translation from the “*Kita Yezo Dzu-setsu*,” Vol. 2, f. 8, respecting the pit-dwellers of Saghalin, written about the year 1800. “Some of the barbarians of the island, when winter comes on, take to living in pits (lit., hole dwelling). [The description given at this place of those pits shows that they were exactly similar to the *muro* described by Mr. W. G. ASTON, with reference to the *Tsuchi-gumo*.]..... During the depth of winter, while the snow lies thick on the ground and the cold is very severe, they light a fire in the middle of the mud floor, and seat themselves round it, but usually the pit is so warm inside that it is unnecessary to make a fire, and they merely have an earthenware vessel in which they keep a little fire to light their pipes at.” (MILNE, 192—193).

APPENDIX.

AÏNO INSCRIPTIONS.

In the *Yezo Manga*, or "Desultory Sketches of the Crab-Barbarians", it is stated ¹⁾ that "as they have no letters or writings, they draw what they want to express on the sand or in the ashes of the hearth." It will be seen that this is a contradictory statement. Because what is described is *picture-writing*, and although that is the most primitive method of communicating ideas by means of visible symbols, yet it cannot be said that people who make use of pictographs "have no letters or writings." Unfortunately, the representation in *Yezo Manga* only shows a few vague outlines, conveying no information; and unless other Japanese books contain illustrations of the picture-writing formerly used by Aïnos, we are without any positive knowledge as to its appearance. Because, so far as my observation among writers on these people extends, the art of picture-writing is not known to modern Aïnos.

But there is, in Yesso, a certain rock-inscription which is attributed to Aïnos. Of this, two variants are here reproduced. There is a third variant given by Mr. BATCHELOR, ²⁾ whose authority is Professor MILNE; but, being easy of access, and moreover being less perfect than the other two, it need not be included here. The present engraving is reproduced from that given by Dr. COLLIGNON, after a drawing by Captain



(From *Revue d'Ethnographie*.)

LEFÈVRE, and it is so much more complete and elaborate than the "rough sketch" in Mr. BATCHELOR's book that one can scarcely believe, at first sight, that they were copied from the same original. Of this, however, there is no doubt. The inscription is carved on a rock at Temia, on the bay of Otaru, at the south-western part of Yesso. According to Captain LEFÈVRE nobody in that neighbourhood has been able

¹⁾ See p. 32 ante.

²⁾ BATCHELOR's *Ainu*, p. 302.



(From *Mith. d. deutsch. Gesellschaft für Natur- und Völkerkunde Ostasiens*.)

to decipher it, "neither the educated Japanese, nor foreigners, nor, one ought to add, the Ainos themselves". "According to popular belief it is 'the mark of a god', as some peasants said to Captain LEFÈVRE when he was copying it."¹⁾ But, while stating that it is illegible to modern Ainos, Dr. COLLIGNON suggests that it may be "an ancient evidence of a written Aino speech." Professor MILNE observes: "So far as I could learn, the Japanese are quite unable to recognise any characters, and they regard them as being the work of the Ainos. I may remark that several of the characters are like the runic *m*. It has been suggested that they have a resemblance to old Chinese. A second suggestion was that they were drawings to indicate the insignia of rank carried by priests. A third idea was that they were phallic. A fourth, that they were rough representations of men and animals, the runic *m* being a bird."²⁾ A fac-simile of Captain LEFÈVRE'S copy of this inscription is given on the preceding page.

The third variant of this inscription is that given by Dr. B. SCHEUBE, in the *Mittheilungen der Deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens*,³⁾ and is reproduced here.

When one compares these two variants (not to speak of Professor MILNE'S "rough sketch",⁴⁾ which differs from both), it will be seen that they present divergences which render it apparent that absolute reliance cannot be placed upon either. Nevertheless, there are certain features which are recognizable in all the three copies.

Of Dr. SCHEUBE'S remarks, it is enough to state that those Japanese scholars to whom he showed the inscription could discover no trace therein of a connection with Chinese characters. But he appears disposed to associate the Otaru-inscription with the ancient Ainos, and hints that a written character may have really been received by them from the mediaeval Japanese hero, YOSHI-TSUNE. Dr. SCHEUBE'S reference to the fact that "one occasionally sees slanting incisions on the arrows of the Ainos, betokening the number of bears slain by each arrow," can hardly be held to denote anything but a numerical record. Indeed, Dr. SCHEUBE, speaking of the modern race, distinctly says: "The Ainos have no written characters".

As there appears to be general agreement on this point, we are left to infer that *Yezo Manga* is really a work of some antiquity. Because, when it was compiled, the Ainos made use of pictographs for the conveying of ideas from one to another. This fact strengthens the otherwise uncertain conjecture that the Otaru-inscriptions were made by Ainos, as these — especially Dr. SCHEUBE'S copy — are certainly suggestive of a kind of picture-writing.

There seems to me a distinct affinity between those rock-tracings at Otaru and the characters inscribed on the "magic drums" of the Lapps.⁵⁾ The distance between Yesso and Lapland is immense, and

¹⁾ LEFÈVRE—COLLIGNON.

²⁾ BATCHELOR'S *Ainu*, 304—305.

³⁾ Band III, Heft 26, *Die Ainos*.

⁴⁾ Although copied in Mr. BATCHELOR'S book, the correct reference for that sketch is "Transactions of the Asiatic Society of Japan, Vol. VIII, Part. I, 1880, p. 64."

⁵⁾ See, for example, the illustration at p. 79 of C. G. LELAND'S "Gypsy Sorcery" (London, T. FISHER UNWIN, 1891), and several excellent representations in a seventeenth-century "History of Lapland", by Professor SCHEFFER of Upsala (printed in Oxford, England, 1674),

yet it is bridged over in many ways. For instance, the Aino doctor described by Mr. Dixon¹⁾ employed the magic drum in the same way as the Lapps used *their* magic drum;²⁾ the common source whence both derived it being the world-wide religion of shamanism. So, also, the custom of kneeling in adoration before altars decorated with the skulls and horns of animals may be traced all the way from Yesso, through Siberia, to Lapland. Even the Bear was once revered by the Lapps as well as by the Ainos. But it is unnecessary to enumerate here the links connecting northern Europe with north-eastern Asia. It is enough to note that there is a similarity between the rock-inscriptions of the one district and of the other.

Since the above paragraphs were written, Professor SCHLEGEL has drawn my attention to his own remarks upon this subject, and to those of Professor THIÉRY DE LACOUPERIE. Several years ago, the latter writer made reference³⁾ to the statement by HEINRICH VON SIEBOLD that the Ainos inscribe all the objects belonging to them with certain "curved and straight lines", and that these signs "vary according to the owner". "Fac-similes of these signs have been published by the learned author of this statement⁴⁾. Now an examination of them has satisfied me (continues M. DE LACOUPERIE), without leaving any doubt in my mind, that the people who use these marks were once acquainted with the alphabetic writing still used in Corea and not unknown in Japan". In a later sentence he says, with reference to Dr. SCHEUBE's version of the Otaru inscription, — „There again the oblivion of the old alphabetic writing is obvious, and the characters, many of which are still recognizable, are mixed with hieroglyphic and symbolic signs". Quite recently Professor DE LACOUPERIE has resumed this subject⁵⁾. It will be remembered that a Buddhist priest named *Hwui-shen*, or *Hoei-chin*, visited the land of "*Fu-Sang*" about the close of the fifth century⁶⁾. This country of *Fu-Sang* has been identified by Professor SCHLEGEL with the island of Saghalien (otherwise *Krafto*), and it is further suggested by Professor DE LACOUPERIE that *Hwui-shen* was not unlikely a native of Corea. And that fifth-century pilgrim states that the people of *Fu-Sang* had a system of writing, and employed a kind of paper made from the bark of the "*Fu-Sang*" tree. Continuing his theme, then, Professor DE LACOUPERIE says, regarding "the pre-Corean writings of the Ainos:

"One of the results of our enquiry on the beginnings of the Corean writing is that, not being in existence in the fifth century, it could not have been spread among the Ainos or in the *Krafto* island at the time spoken of by *Hwui-shen*..... The Corean writing being discarded, there remains only another and previous writing which can be that which was alluded to by the *Fu-Sang* pilgrim. It is that writing, yet undeciphered, which we know from the two rock-inscriptions, or better graffiti, discovered some years ago in the bay of Oturanai (isle of *Yezo*). [Professor DE LACOUPERIE surmises that these "two" are really one; as the two variants here reproduced demonstrate].... The writing they belong to has no connection whatever with the Corean alphabet. It may have a distant resemblance with some of the graffiti of central Asia and Siberia."

It would appear, then, that Professor DE LACOUPERIE has somewhat modified his views with regard to the Otaru rock-inscription, in which he now sees only those

pp. 50–56. Also, compare the rock-inscriptions of Bohuslän, Sweden, as given in DE CHAILLÉ's "*Viking Age*" (London, 1889, Vol. II, pp. 117–134), and the assumed "Viking" inscriptions reproduced in "*Antiquitates Americanae*" (Copenhagen, 1837).

¹⁾ Transactions of the Asiatic Society of Japan, Vol. XI, Part I, pp. 47–48.

²⁾ See the seventeenth-century work above cited, pp. 47–58.

³⁾ Journal of the Royal Asiatic Society of Great Britain and Ireland (New Series), Vol. XVII, pp. 439–440.

⁴⁾ On Plate II of his *Studien*. See also p. 19 of same.

⁵⁾ In *T'oung Pao*, Dec. 1892: "On the Corean, Aino and *Fu-sang* Writings".

⁶⁾ See Professor SCHLEGEL's "*Fu-Sang Kouo*" (*Problèmes Géographiques*, N° 1). Also BRETSCHNEIDER, *VINO*, etc.

unknown "hieroglyphic and symbolic signs", which he had formerly believed were blended with actual Corean characters.

The assertion made by the Ainos that they formerly possessed books and writings, but that these were carried off (with other "treasures") by YOSHITSUNE, is cited by Professor SCHLEGEL¹⁾, who points out that the date of this occurrence is the twelfth century. Where two Orientalist scholars recognize so much obscurity, it is impossible for an outsider to say more than that, in the writings attributed to Ainos, as in other of their attributes, there are hints of two or more influences, — one connecting them with Corean and Japanese civilization, and another connecting them with the ruder races of the north.

¹⁾ *T'oung Pao*, May 1892, p. 155.

A D D E N D A.

Page 4, line 12. The statement that there is a "kinship visible between Ainos and Europeans" is not perhaps sufficiently supported by evidence cited in the text. But, although Professor DOENITZ recognises nothing but a Mongolian element in the Ainos, there are so many others who see a connection with Europeans that it seems scarcely necessary to quote their words.

Page 7, lines 7—10. The pictures here referred to are not included in the present collection. Examples of them may be seen in the British Museum. In such instances, the minuteness of the scale renders it impossible to show the hairiness of the skin, which is merely daubed black.

Page 21, lines 6 and 7. This statement requires to be corrected. "Both sexes, and at all ages, smoke". (St. John, 196.)

Pages 47—60, *Tsuchi-gumo* and *Koro-pok-guru*. With these remarks may be compared the statement made by the commentator of the earliest of Chinese travellers, *Chau-hai-king*. Speaking of the "Country of the Hairy People", this commentator says "that 2000 Chinese *li* from *Lin-hai-kin* there is a nation of hairy people living in a large island in the sea: they are small of stature, and their faces and bodies are covered with hair like swine: they live in grottoes, and do not wear clothes". (Professor SCHLEGEL's treatise on *Fou-Sang Kouo*, in *T'oung Pao*, May 1892, p. 111.) It may also be noted that the island of *Fu-Sang*, identified by Professor SCHLEGEL with Saghalien, was known to ancient Chinese writers as the "Country of the Long-beards". (op. cit., p. 128). And that those early writers speak of a "Country of the Dwarfs", as well as of countries of "Hairy Men", of "Hairy Women", and of "Long-beards". These are not referred to as one and the same. Nevertheless, the mention of them in the same records is significant, and seems worthy of notice here.

Pages 52—60, *Anthropoids*. In this connection, it may be stated that the Hairy Women who are said by the Buddhist priest (*Hui-shen*) to have occupied a country situated more than 1000 *li* to the east of *Fu Sang*, are regarded by Mr. VIXING as having been simply female apes (VIXING, 5).

Page 52, *The Dwarfs of European Tradition*. Out of the many statements relating to these people, the following may be taken: "The duergar [i. e., dwarfs] were a repulsive race of beings, of low stature, with short legs and long arms, reaching
I. A. f. E. Bd. IV. Suppl. Mac RITCHIE.

almost down to the ground when standing upright". The words "when standing upright" assume quite clearly that those dwarfs were accustomed to run upon all-fours. (The reference is from "KEIGHTLEY'S 'Fairy Mythology', 67", but it is here taken from p. 72 of Mr. F. T. HALL'S *Pedigree of the Devil* [London, 1883], a work in which such traditions are all explained as resulting from the former existence of brute-like races.) Pages 57—57 (Footnote), *Anthropoid Traits*. The *Zeitschrift für Ethnologie*, Vol. XI (1879) contains two very interesting papers bearing upon this question. One of these is by Dr. MAX BARTELS, "Ueber abnorme Behaarung beim Menschen" (pp. 145—194 of Part I), and it is illustrated by 3 Plates. The other is Dr. ORNSTEIN'S "Schwanzbildung beim Menschen" (Part. II., pp. 303—305), which has a picture of a modern representative of *Homo caudatus*. "This phenomenon is regarded generally in the East as a sign of great brute force", says Mr. BARING-GOULD, quoting Dr. HUBSCH of Constantinople. Such instances of atavism must be increasingly rare among civilized races. But it is to be noted that people so characterized are in all other respects truly human; and this might even be said of a race where such phenomena occurred with great frequency.

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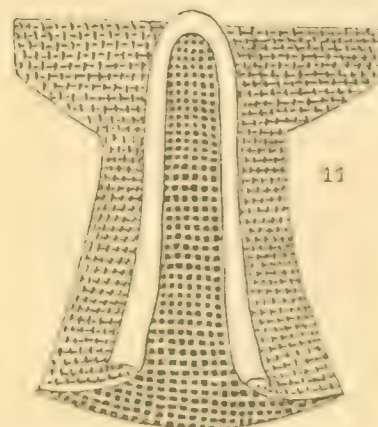
ERRATA.

Page 1, line 6.	<i>For:</i> "not doubt"	<i>read:</i> "no doubt".
" 1, " 17.	" "a average"	"an average".
" 4, " 32.	" "aborigenes"	"aborigines".
Footnote 3. Add pp. "8, 21".		
" 5, " 11.	" "haevy"	"heavy".
" 5, " 14.	" "exceptionnally"	"exceptionally".
Footnote 8, penultimate line.	" "check"	"cheek".
" 6, " 12.	" "aborigenes"	"aborigines".
2nd line from foot of page.	" "course"	"coarse".
" 7, " 2.	" "hetorogeneous"	"heterogeneous".
" 10, " 1.	" "does"	"does".
" 13, 8th line from foot of page.	" "corect"	"correct".
" 17, 5th " " " " " "	" "coutinuuous"	"continuous".
" 22, " 15.	" "Ainosconversing"	"Ainos conversing".
" 26, " 5.	" "or the"	"or the".
" 27, " 23.	" "an"	"and".
" 28, " 6.	" "bulwork"	"bulwark".
" 28, " 24.	" "toher"	"other".
" 34, " 3.	" "the compared"	"be compared".
" 35, " 17.	" "vulcano"	"volcano".
Footnote 1.	" "Kind"	"kind".
	" "Headds"	"He adds".
	" "I have seen these"	"I have never seen these".
" 36, " 22.	" "representation"	"representations".
" 38, " 15.	" "so"	"to".
" 41, " 17.	<i>After:</i> "usual,"	<i>insert:</i> "are".
" 43, " 22.	<i>For:</i> "althoug"	"although".
" 43, " 27.	" "reindier"	"reindeer".
" 45, " 33.	" "daring auch"	"during such".
" 52, " 9.	" "he associates"	"he associates".
" 52, 10th line from foot of page	" "acquistion"	"acquisition".

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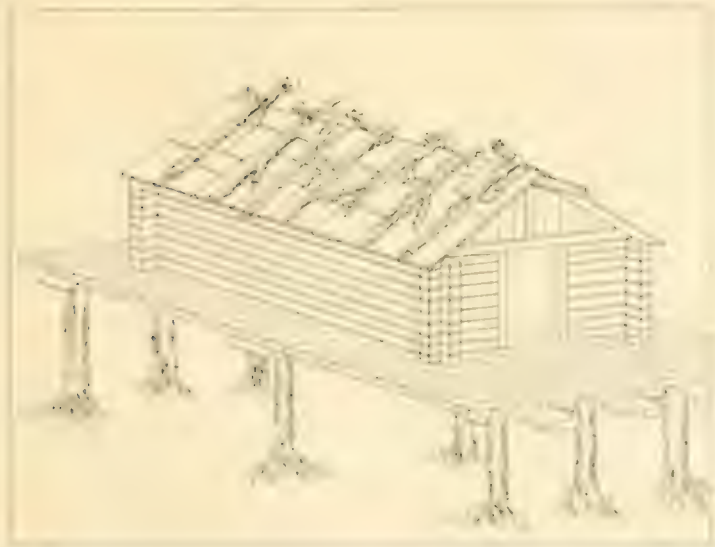


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